

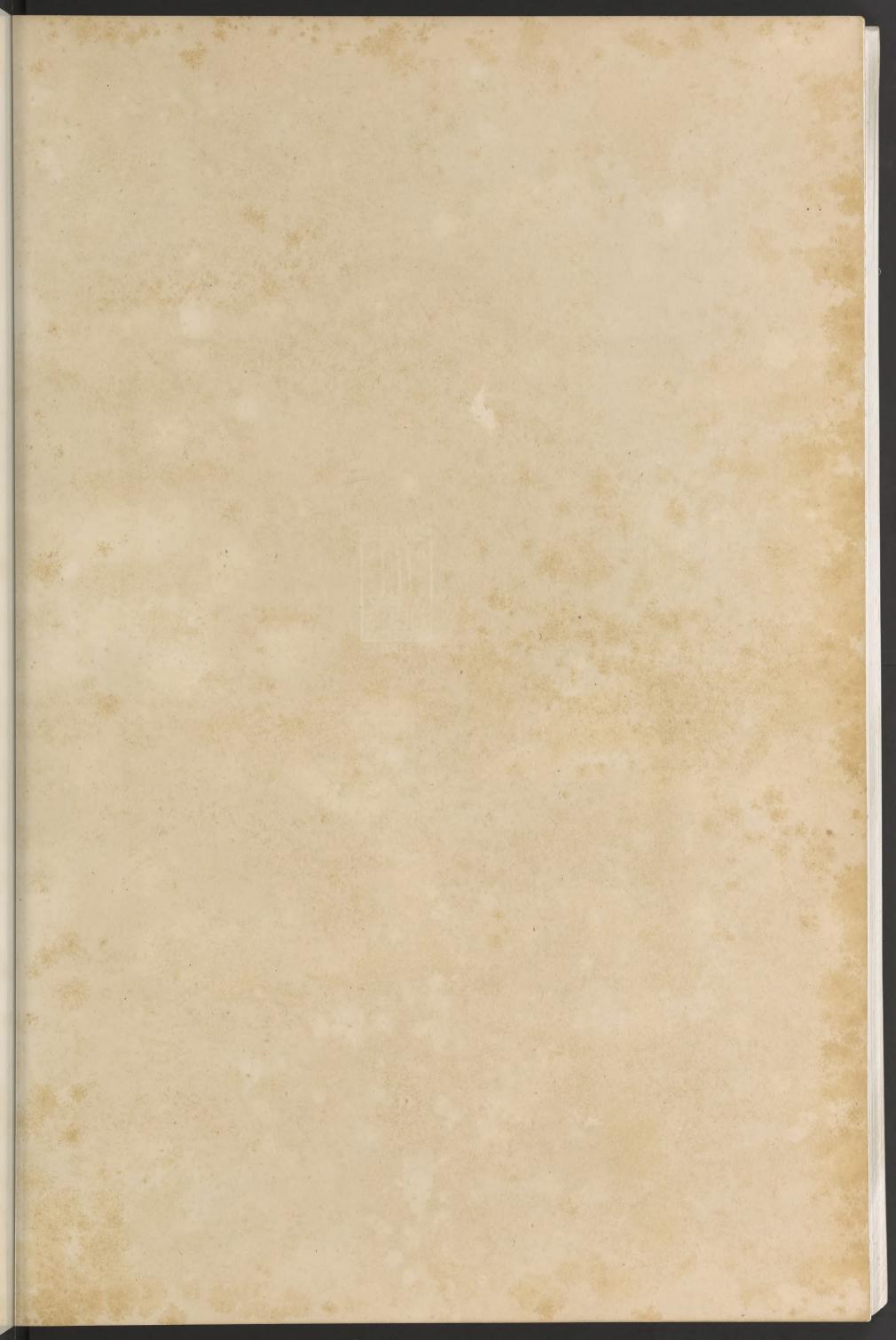




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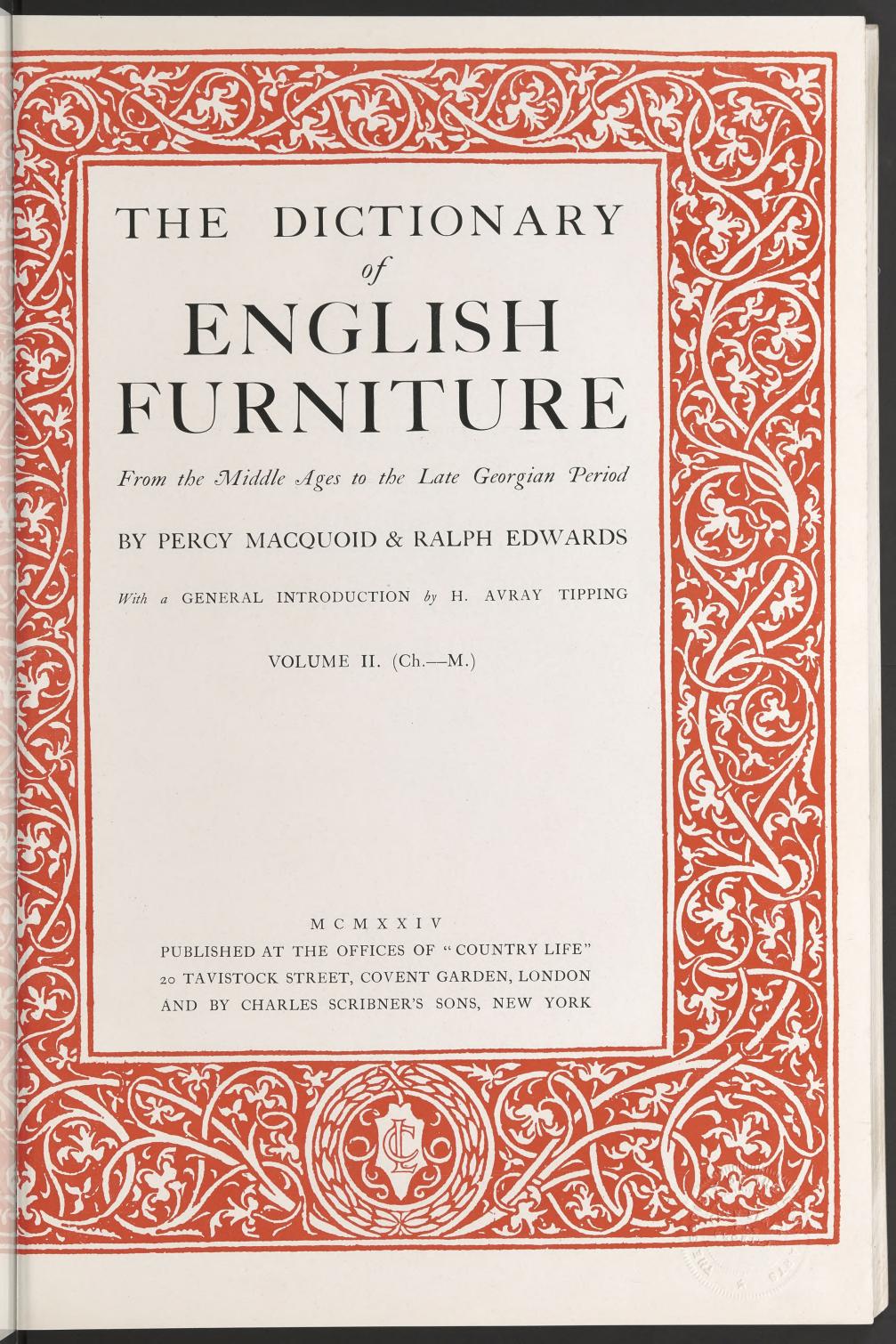
The DICTIONARY of ENGLISH FURNITURE







Mirror decorated with stump-work; the full-length figures represent Charles II and Catharine of Braganza; the mouldings of tortoiseshell, and the panels bordered with silver galon. Height 3 ft., Width 2 ft. 4 in. c. 1680. (From Mr. Percival Griffiths.)





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# LIST OF COLOUR PLATES IN VOLUME II OF

## THE DICTIONARY OF ENGLISH FURNITURE

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HIS volume was far advanced at the time of the death of Mr. Percy Macquoid, and for the completion of the work his place has been taken by Mrs. Percy Macquoid, who has been engaged on the Dictionary with Mr. Macquoid from its inception and is in possession of his notes and material.

## **AUTHORS' FOREWORD**

A somewhat lengthy interval between the publication of each volume is inevitable in view of the necessary research and co-ordination of results. Owing to their number, cross-references to alternative names for woods are not given, and for the same reason the less important composite terms will be found noticed under the comprehensive headings, e.g., Dressing-Stools under Stools. Articles not written by the authors have the contributors' initials appended. In Vol. II they are as follows:

O. B.—Oliver Brackett.

I. C. G.—Ingleson C. Goodison.

M. J.—Margaret Jourdain.

J. S. L.—John Seymour Lindsay.

J. C. R.—John C. Rogers.

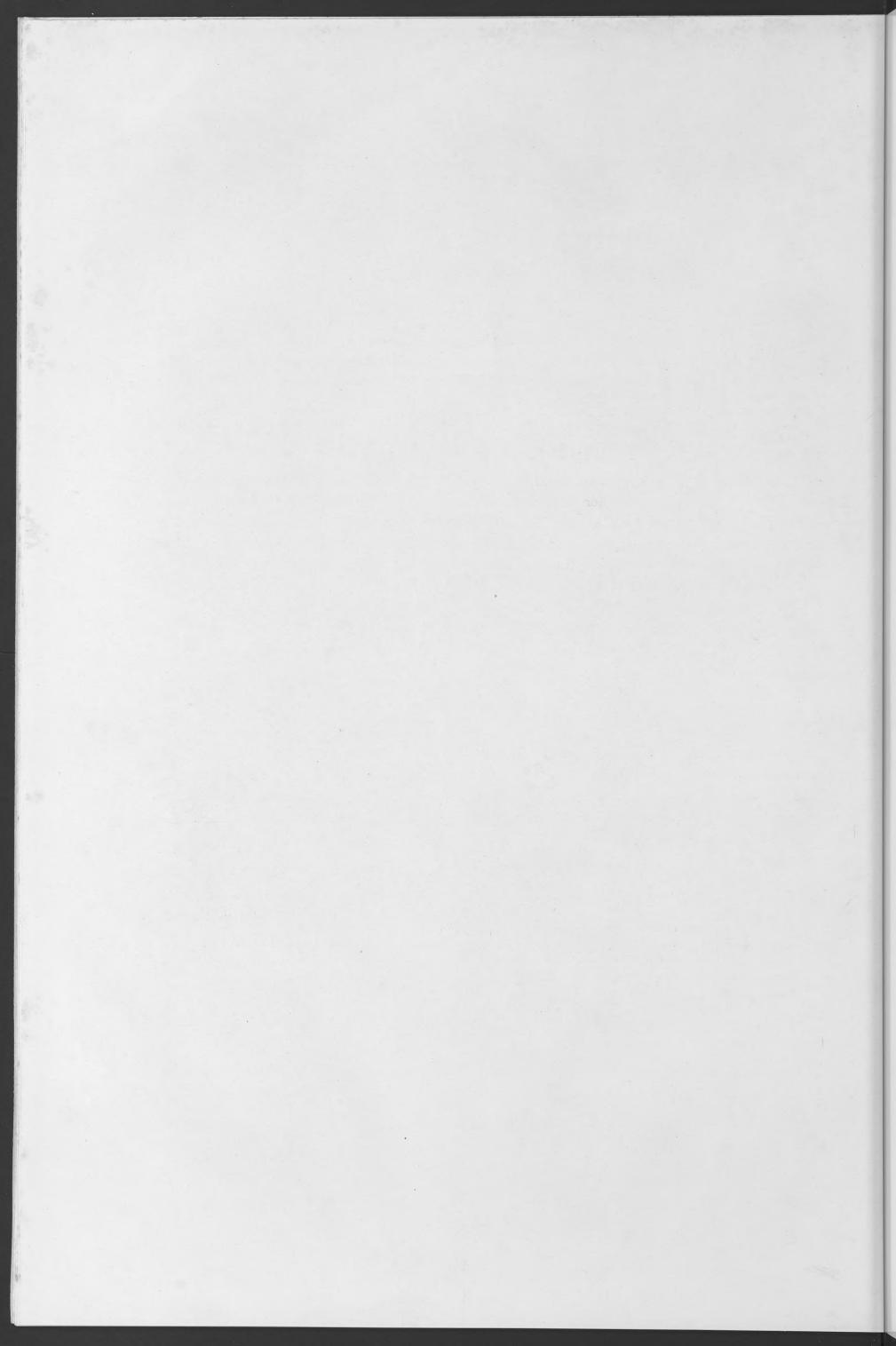
H. C. S.—H. Clifford Smith.

H. A. T.—H. Avray Tipping.

Under Chandeliers (sub-section Candelabra and Candelsticks), the Figs. 6, 8, 17, 21 and 22 are from photographs in the late Sir Charles Jackson's *History of English Plate*, and kindly lent by his executors, while the photographs for Fig. 1 in Cipriani, Fig. 30 in Commodes, Fig. 1 in Jones, Inigo, and Fig. 4 in Lanterns have been lent by Messrs. B. T. Batsford. Fig. 32 in Cupboards and Presses is from a photograph in Mr. Oliver Brackett's *Thomas Chippendale*, and reproduced by permission of Messrs. Hodder and Stoughton.

Our thanks are again due to the various owners for their courtesy in allowing illustrations of their furniture to appear.

THERESA MACQUOID. RALPH EDWARDS.





HAISE LONGUE.—A French term for a couch or day-bed with an upholstered back. In his *Drawing Book* (1791) Sheraton illustrates a *chaise longue* similar in form to the late seventeenth century example at Hornby (see DAY-BEDS AND COUCHES, Plate IX), and writes: "These have their name from the French, which imports a long chair. Their use is to rest or loll upon after dinner."

CHAMBER HORSE (see Exercising Chair).

CHAMBER ORGAN.—A name given in the seventeenth and eighteenth centuries to the small form of organ used in private houses (see Musical Instruments).

CHAMBERS, SIR WILLIAM (1726-1796).—Is best known as the architect of Somerset House, but he designed furniture for some of the buildings he erected. He came of a Scottish family

trading, and often residing, in Sweden. He went, at the age of sixteen, as supercargo on one of the Swedish East India Company's ships, and made some stay in China: hence his Designs for Chinese Buildings, published in 1757, his Dissertation on Oriental Gardening, published in 1772, and his Chinese pagoda at Kew. As a lad of eighteen he turned to architecture, and spent many years in Italy. Returning to England in 1755, he was soon after (probably by the influence of Lord Bute) appointed to teach the Prince of Wales (afterwards George III) architecture, and also to embellish Kew Gardens for the future King's mother, the Dowager Princess of Wales. He continued in Royal favour, became architect to the King and was made Controller of Works. In 1772, the King of Sweden having previously made him a Knight of the Polar Star, George III allowed him to use the title, and he became known as Sir William. He had a fairly good private practice as an architect, the Dukes of Richmond and Marlborough, the Earl of Charlemont and Lord Melbourne being among his clients. Having published his Treatise on Civil Architecture in 1759, he re-issued it in 1791, adding a few plates of decorative objects. Thus he tells us that "in the eighteenth plate are various ornamental utensils for the Earl of Charlemont, for Lord Melbourne and for some decorations in my own house. There is a vase, a candle-socket supported by a sphinx, and a pedestal in the form of a term.

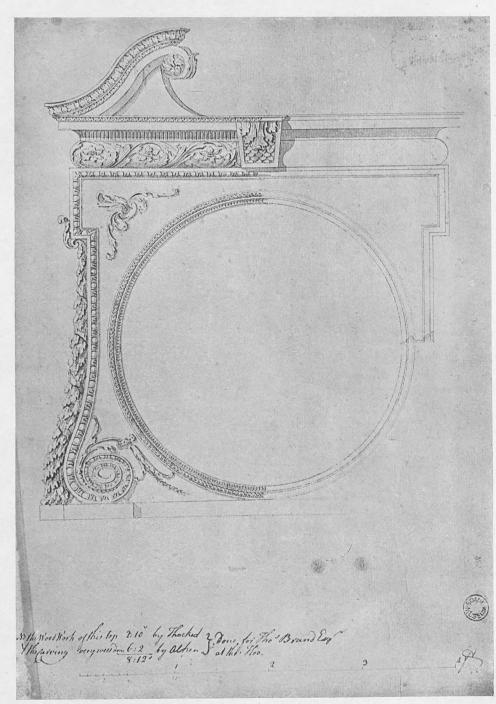


Fig. 1.—Mirror frame for a chimneypiece designed by Sir William Chambers.

The original drawing for this term and for its fellow with a female head are at Sir John Soane's Museum. They appear to have been made for the Duke of Marlborough, for we read, in the almost contemporary Description of Blenheim, of a pedestal described as "an elegant modern therm designed by Sir William Chambers." On it was a bust of Alexander. We also know, from a letter of Matthew Boulton to Thomas Wright, the clock-maker, dated 1771, that "Mr. Chambers" had designed a clock-case for the King, which Matthew Boulton carried out in ormolu at his Soho works near Birmingham. Next

#### Chambers

to Somerset House, the best and most highly finished of Chambers' London buildings was the house in Whitehall, built for Lord Gower, but called Carrington House when it was pulled down a few years ago. Among his remaining drawings are designs for furniture there—for instance, a side table, which, however, was somewhat altered in execution. It remained there until the house was destroyed. His favourite craftsmen for such work were Benoni Thacker, cabinet-maker, and Samuel Alker, wood-carver, who both subscribed to the first edition of his *Treatise*. The quite considerable collections of his designs—many of them drawn by his assistant Yen—at the Soane and Victoria and Albert Museums include decorative schemes and some other pieces of furniture. One of them is a wall-mirror frame "for my own house," while another, of a mirror (Fig. 1) designed to stand on a chimneypiece, has the following note written at the bottom in his own hand:

N.B. The Wood Work of this by Thacker & the carving very well done by Alker. Done for Thos Brand  $\rm Esq^r$  at the Hoo.

CHAMFER.—The surface produced by bevelling off an angle. On Gothic woodwork this treatment is often found, and in the eighteenth century the corners of walnut and mahogany tallboys and clothes presses were sometimes chamfered (see Chests of Drawers, Figs. 29 and 30). The term "canted" is also applied to a chamfered corner.

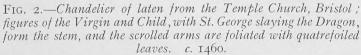
CHANDELIERS, CANDELABRA AND CANDLESTICKS.—The term "chandelier" has been used in successive periods to designate a variety of objects, but is here applied to lights suspended from the ceiling, and does not include candlesticks with many branches, commonly known as candelabra. Chandeliers were employed in churches and cathedrals before the Conquest, but it was not until the later Middle Ages that they were introduced in the halls and chambers of private houses. One of vast size, holding nearly fourteen hundred candles, was presented by Pope Hadrian to St. Peter's towards the end of the eighth century, and the church of Aix-la-Chapelle still possesses a very elaborate specimen said to have been given by Frederic Barbarossa. It is a large corona or hoop of iron, and bears a number of cups for oil and a wick, the spaces between them being occupied by prickets, or spikes, for candles. In the cathedral of Hildesheim is another and even more important example, while a corona of hammered iron enriched with flowers and other ornaments is mentioned in a thirteenth century inventory of St. Paul's Cathedral. As a means of lighting, candles are of immemorial antiquity, and some account of their use in successive periods is given in the second part of this section.

In Royal palaces and the households of nobles "coronas" were occasionally made of gold and silver. Specimens are mentioned in an inventory of effects found in a room under the chapel in the Tower in 1325, and in the romance of *Guigamar* a chamber is lit by two chandeliers of pure gold. For the services of the Church another type was also adopted. In the *Rites of Durham* we are told that "before the High



Fig. 1.—Candlebeam with six candlesticks, from a fifteenth century French manuscript in the British Museum, showing a Masque at the Court of Charles VI of France.





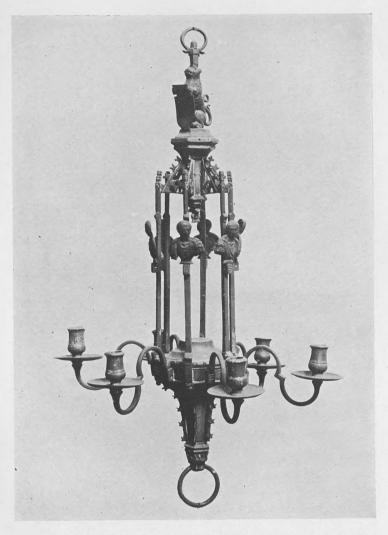


Fig. 3.—Chandelier of laten from the Precincts, St. Katherine's Hospital, Regent's Park. The framework dates from about 1500, but the busts and candle-branches are of the early seventeenth century.

Altar, within the quire . . . . were three marveilous faire silver Basins hung in chains of silver. . . . Thiese three silver basins had lattin basins within them havinge prickets for serges, or great wax candles, to stand on, the lattin basins beinge to receive the drops of the candles, which did burne continually, both day and night, in token that the House was alwayes watchinge to God." Others were often of iron painted in vivid colours and sometimes adorned with jewels and enamel, but the "candelbeam" of the later Middle Ages was generally constructed of cross-pieces of wood, with candles affixed to spikes or cups of laten on the arms. At the end of the fifteenth century John of Trevisa remarks, in his De Proprietatibus Rerum, that "candelis and other prickets be set on candelstikkis and chandeliers;" and, as laten was at that time used in the manufacture of a variety of ecclesiastical and domestic objects, he devotes a section to a description of it. "It is called," he says, "auricalcum," and hath that name, for though it be brass or copper yet it shineth as gold. Also laten is hard as brass or copper for by medlling of copper and tinne it is brought in the fire to colour of gold. Also it hath colour and likeness of gold, but not the value. Of laten be composed divers manner of vessells, that seeme gold when they be new, but the first brightnesse dimmeth some, and becometh as it were rustie, and so both in colour and in smell of copper, the first matter thereof is knowen." In 1492 a widow of Bury left "my candylbeme that hangyeth in my hall with VI bellys of laton standying thereon," a description which indicates that it was of unusual size and had six cups for candles on the arms. At this date the term "belle canstyke" was applied to hanging lights, the portable variety being described as "lesser" candlesticks.

In the mediæval hall these chandeliers were frequently supplemented by tapers and torches, the holders

In the mediæval hall these chandeliers were frequently supplemented by tapers and torches, the holders being fixed to the walls (see Sconces and Wall Lights). Even the chambers of princes seldom contained more than a single "candelbeam," and the rudeness of the lighting arrangements may be judged from a miniature in the Traité des Tournois, a splendid fifteenth century manuscript, where a candlebeam with four lights slung round a pulley in the ceiling by a cord fixed to the ground is shown together with a candle set on a pricket above the fireplace. A similar specimen is figured in a manuscript in the British Museum representing the tragical masque at the Court of Charles VI in 1393, when several courtiers were burned to death (Fig. 1); but in this instance each candlestick on the beam holds two candles, corresponding with the "double candlestick" mentioned in fifteenth century inventories. At this time hanging lights appear to have been regarded as luxuries, for in the Memoires of Olivier de La Marche candlebeams painted blue and white are specially noticed in the great reception hall constructed for the marriage of Charles the Bold and Margaret of York in 1468. The lighting arrangements on this occasion also attracted the notice of an English observer, probably one of the heralds who attended the Princess. In a manuscript account of the solemnities, given in Excerpta Historica, he writes that "in the said hall was hangyng II candilstickes gevyng light egally, unto me noo thyng soo obscur as the craft of the makyng of the rock the whiche a castell stode uppon ev'yche of the said candilstickes the said rocks semyng to be a rock of precious stones mervelesly wrought, envyroned a boute w' walles of golde, and the nethermust parte of the said candilstickez in eche of them VII grett glassez curiously sett therein, and in soche wise as the abondance of the people and countenance appered in the said glasse; and on ev'y of the said candilstickes VIII lights." These elaborate chandeliers can scarcely have been the same

described by Olivier de La Marche, but the wedding festivities were prolonged for many days, and the hall appears to have been differently furnished every evening. From the Englishman's somewhat involved account it seems that reflectors of some sort, possibly crystal, were set in the "nethermost parte" of each hanging light. These two chandeliers, bearing sixteen candlesticks, were, no doubt, supplemented by torches on the walls, for the writer says that they were "to encrese the lumer of the said hall." Such brilliant illumination must have been an exceptional extravagance, and even a generation later the Somerset Herald who accompanied Princess Margaret, daughter of Henry VII, on her journey into Scotland to marry King James, regarded the hall at Holyrood Palace as splendidly lit by "six grett syerges of wax." These were "haunged in the same Halle for to lyght at Even," there being apparently no other illumination. Candlebeams remained in use until they were superseded by metal chandeliers, and an inventory of Henry VIII's household stuff taken in the first year of Edward VI mentions "a beam of woode wth latten candelstikkes" in the hall at Windsor Castle. In the celebrated picture of Jan Arnolfini and his wife, by Jan Van Eyck, painted in 1434, a brass chandelier with eight branches is shown hanging from the ceiling of the room, and an English example, probably made during Van Eyck's lifetime, is given in Fig. 2. The Virgin and Child, with the drapery falling in beautiful folds, form the top of the shaft, and below is a figure of St. George and the Dragon, the Saint wearing the armour of 1460. The arms, gracefully scrolled and foliated with quatrefoiled leaves, spring in two tiers from buttressed and pinnacled uprights, the candle sockets supported on wide grease pans being also perforated; the pendant ends in a ringed lion's head, by which the chandelier could be drawn down from the ceiling. These foliated branches and perforated sockets are characteristic of Gothic chandeliers, and may be seen

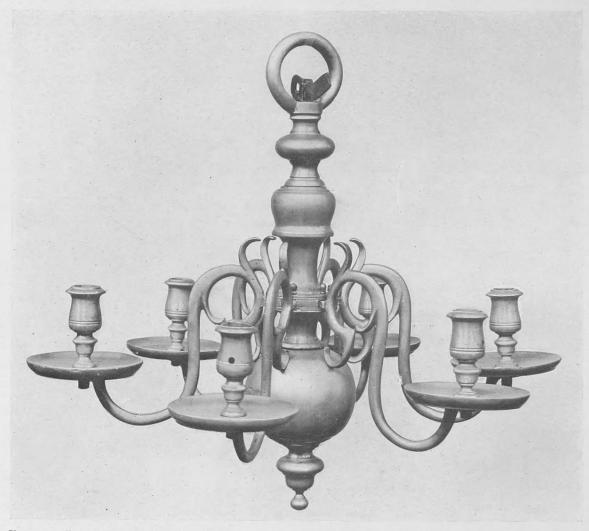


Fig. 4.—Brass chandelier with baluster stem terminating in a globe; the scrolled arms bear candle sockets with wide grease pans. c. 1660. (From the Victoria and Albert Museum.)

in a slightly more elaborate form on a fifteenth century Flemish example at the Victoria and Albert Museum. Fig. 3, formerly in St. Katherine's Hospital, Regent's Park, but now in the Precincts attached to that building, was introduced in Shaw's Specimens of Ancient Furniture as "a composition of different dates . . . a caution to those who delight in the relics of our ancestors not to take for granted what may be told them of the age of any curiosity." The framework is probably not later than 1500, and there were, no doubt, originally two tiers of foliated candlebranches. In the early seventeenth century the chandelier appears to have been reconstructed. Busts in semi-classical costume were substituted for the upper tier of arms, the couchant lion holding a shield is contemporary with the framework, but the candlebranches at the base with plain nozzles and grease pans are in the fashion of about 1630. That a craftsman of no ordinary ability was employed to effect this reconstruction is proved by the skilful amalgamation of Stuart additions with Gothic design.

The term "chandelier," used by John of Trevisa as early as 1495, was, in the following century, occasionally applied to candlebeams of wood. In the Elizabethan period wooden and iron coronas were used in the majority of houses, while metal chandeliers of a more complex type are also found mentioned, the Guildhall at Boston, in 1534, containing five, curiously described as "hynjynge like potts." When the Duke of Würtemberg visited Queen Elizabeth he gave her "a chandelier façon d'Allemagne," and, as Dinant had gained a great reputation for wares of the kind, many were, no doubt, imported from the Low Countries. The brass and laten chandeliers of the seventeenth

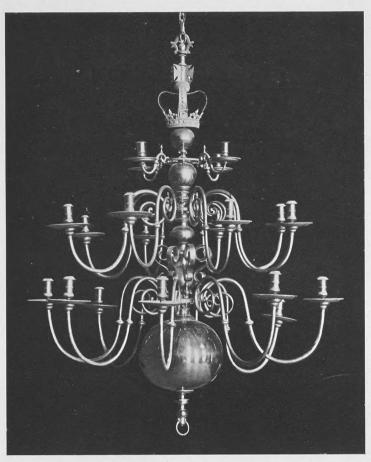


Fig. 5.—Brass chandelier with globular stem, and base headed by a crown; the slender arms are arranged in three tiers. c. 1690. (From Hampton Court Palace.)



FIG. 6.—Brass chandelier with gadrooned baluster stem headed by an eagle; the arms in three tiers, and the grease pans delicately worked with acanthus. c. 1700. (From Hamilton Palace, Lanarkshire.)

century depend for decorative effect upon their polished surfaces and the scrolling of the S-shaped branches; in design they closely resemble those so often introduced in pictures of Dutch interiors by Terborch, Metsu and Gerard Dou. Fig. 4 is a typical specimen, the baluster stem terminating in a globe; while the next example (Fig. 5) is in three tiers headed by a crown, the globular base being of bold dimensions in contrast with the extremely graceful and slender arms. A chandelier of unusual elaboration and height, with forty lights arranged in this manner, is seen in Fig. 6. The stem is gadrooned in the taste of 1700, and the pans are ornamented with delicate acanthus, the whole being surmounted by a fantastic eagle.

When designed for churches, brass chandeliers are frequently dated, and bear the name of the donor engraved on the globe. At St. Helen's, Abingdon, is one given to the church in 1710, and two large chandeliers at Penrith have an inscription recording their purchase in 1745 with fifty guineas given by the Duke of Portland to the tenant of the manor, who defended the town against the Young Pretender. Fig. 7 is a fine example of an ecclesiastical chandelier, the inscription on the globe recording that it was given to the church (whence it has been removed) by "the young men and women" in 1764. Although traditional influence is apparent in the gadrooned stem surmounted by a bird with outspread wings, the proportions are more solid, and the gracefully undulating bird-headed arms are quite unlike the seventeenth century type. The grease pans, moreover, are worked with a fine coquillage in rococo taste.



Fig. 7.—Brass chandelier with globular gadrooned stem surmounted by an eagle; the arms are bird-headed and the grease pans worked with a coquillage. Dated 1764. (From Messrs. Stair and Andrew.)



Fig. 8.—Silver chandelier; the vase-shaped finial ornamented with terminal figures in French taste; the bulb, nozzles and grease pans engraved with a Louis XIV pattern. c. 1700. (From Knole Park, Kent.)



Fig. 9.—Silver chandelier; the crowned escutcheons bear the emblems of the British Isles, the ornament of the stem corresponds with contemporary silver plate. c. 1695. (From Hampton Court Palace.)



Fig. 10.—Rock-crystal chandelier; the baluster stem is headed by a late Stuart crown, and the base is formed of silver lions and unicorns. c. 1695. (From Hampton Court Palace.)

Silver chandeliers were known in England in the sixteenth century, and Henry VIII possessed a large number, some plain and others parcel gilt. The earliest surviving examples are those made in Charles II's time to match silver tables, mirrors and stands in extravagantly appointed houses. Celia Fiennes relates that the Earl of Chesterfield sold all his "stands, tables, and fire utensils," when plate

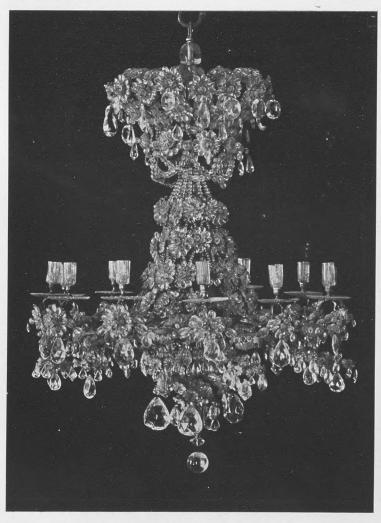


Fig. 11.—Rock-crystal chandelier, clustered with conventional marigolds; the nozzles and grease pans are of crystal. c. 1700. (From Hampton Court Palace.)



Fig. 12.—Rock-crystal chandelier, headed by a crown and elaborately beaded. c. 1700. (From Hampton Court Palace.)



Fig. 13.—Rock-crystal chandelier; the baluster stem is surmounted by a crown and the metal framework is elaborately festooned. c. 1700. (From Penshurst Place, Kent.)

was called in by William III in 1696 and 1697, at four shillings and four pence per ounce, and no doubt this "tax," as the writer calls it, accounts for the disappearance of many silver chandeliers. In William III's Presence Chamber at Hampton Court Palace there is a specimen (Fig. 9) probably made in England by one trained in the Louvre workshops. The crowned escutcheons bear the emblems of the British Isles and the French fleur-de-lys, while the ornament of the stem resembles the decorative motives found on contemporary silver plate; the plain reeded arms are ringed, their solidity according with the general proportions. In the single-tier chandelier from Knole (Fig. 8) the proportions are more elegant, and the inspiration again unmistakably French. The stem is headed by terminal figures with rudimentary wings, reminiscent of André Charles Boulle's treatment of such motives, while the bulb, nozzles and grease pans are engraved with a delicate Louis XIV pattern; the inverted pineapple forming the pendant is a very usual detail from this time onward. At Ham House there is a small silver chandelier in the tapestry room described in the 1679 inventory as "blackt over," perhaps to conceal its worth; while a list of the contents of Windsor Castle, drawn up in 1695 and now among the manuscripts in the Record Office, mentions "one large silver branch"—a common seventeenth century term for a chandelier—in the Queen's Withdrawing Room, where Celia Fiennes saw it about this date. A silver chandelier, formerly at St. James's, is several times mentioned in the Royal Accounts for George II's reign

—Benjamin Goodison, a cabinet-maker to that king, charging 2s. for taking it down and fixing it up again with "silk lines" for the funeral of Frederick Prince of Wales, in 1751. Ivory figured prominently in late Stuart marquetry, being also freely used for the stems of portable barometers by Tompion and Daniel Quare; but ivory chandeliers are extremely rare. In the small example (Fig. 14), the stem is fluted, gadrooned and carved with acanthus, the scrolled arms finishing on square blocks. Among the "Appurtenances in Dressing" enumerated in the *Ladies' Dictionary*, published in 1694, is "A Brancher or hanging candlestick with branches to see to undress by the glass," a purpose for which this beautiful little ivory chandelier may possibly have been made.

The cutting of rock-crystal was practised in France from the end of the thirteenth century, and two hundred years later chandeliers of this material are mentioned in French inventories, notably in that of Catherine de Medici. In Abraham Bosse's etching of the marriage by proxy of Ladislas III, King of Poland, and Marie de Gonzague, daughter of the Duc de Nevers, in 1645, two large crystal chandeliers are seen hanging from the ceiling; and when Evelyn was presented to Louis XIV and the

Queen Regent at the Palais Cardinal four years later, he noticed that in the presence chamber "hung three huge branches of Chrystal."

In England chandeliers were made of this valuable material shortly after the Restoration. There was a crystal chandelier at Whitehall in 1667, for in that year John Casbert, one of Charles II's cabinet-makers, made "a case of taffater w'h ribbons'' for it at a cost of 2s. Three unusually elaborate examples of these "branches" hung with crystal are still to be seen at Hampton Court Palace, and it is probable that one of them is the "Chrystal Branch for candles" which Celia Fiennes found hanging in the middle of the dining - room when she visited the palace in 1697. The first (Fig. 10) is of silver richly festooned with



Fig. 14.—Ivory chandelier; the turned stem gadrooned and fluted; the finial being carved with acanthus. c. 1700. (From the Mulliner Collection.)



FIG. 15.—Wooden chandelier, showing the influence of contemporary French design; the coronet is supported by a circular member of tazza form, and the stem is gadrooned in the taste of 1695. (From Speke Hall, Lancs.)



Fig. 16.—Wooden chandelier; the canopy of the stem is surmounted by an eagle, and the double C-scrolled arms spring from a polygonal base. c. 1705. (From Mr. Frank Green).

rock-crystal drops; the stem is headed by a late Stuart crown, and at the base are lions and unicorns. Simplified treatment can be seen in Fig. 13, from Penshurst, where the same Stuart crown appears, the ornament being varied by the introduction of five-petalled flowers. The second chandelier (Fig. 11) from the palace, of slightly later date, is clustered with conventional marigolds in crystal, which produce a rather overladen effect. The motive of a crown heading the structure is scarcely distinguishable on account of redundant ornament, but, when lit, it must have shone with dazzling brilliancy, and so justified the superfluity of drops. In the last of the three Hampton Court specimens (Fig. 12) jewelling is cleverly suggested in the crown beading, while, in spite of lavish enrichment, the structural lines are sufficiently indicated. It should be remembered that in the necessary re-wiring of such chandeliers the original arrangement of the crystals has been much altered. They were constantly taken down, cleaned and repaired, the design being considerably effected in the process. Rock-crystals were imported from Germany, Bohemia and Italy, but for a time the cutting was regarded as a distinctively English art. In 1730 a Paris newspaper notice mentions that a certain maker in the city "has managed to imitate English crystal so well that even the cleverest people are taken in."

Towards the close of the seventeenth century chandeliers of carved and gilt wood largely superseded the exceedingly costly silver and rock-crystal varieties. Early specimens, like mirrors of the period (see MIRRORS), show unmistakable signs of French influence, and are obviously inspired by the designs of Le Pautre, Berain and Daniel Marot. The fluted globular stem of Fig. 15 is headed by a conventional coronet supported by a circular member of tazza form hung with tassels: quadrangular and tasselled arms ornamented with acanthus spring from a polygonal centre carved with husks, and the pendant is decorated in Louis XIV taste. In Fig. 16 the acanthus-carved canopy is surmounted by an eagle, and the balustered stem, intersected by a boldly gadrooned vase, terminates in a pendant; the double C-scrolled arms are frilled with acanthus and support candle sockets of elegant shape. Fig. 17 is headed by an oviform finial, and in design, the arms closely resemble the previous example, but here they have pendent tassels and are linked to the acanthus-carved shaft by chains of large wooden beads. The two-tiered chandelier surmounted by a ducal coronet from the chapel at Kirkleatham Hospital (Fig. 18) illustrates the elaboration to which such furniture sometimes attained. The base is carved in the style of contemporary silver plate, and the sweep of the broken scrolled branches is exceptionally fine, the lower tier finishing in fantastic wyverns' heads. The solid treatment of the arms in these early specimens ensures durability, and notably enhances the decorative effect. Fig. 19 shows one of a pair of chandeliers formerly hanging in the saloon and dining-room at Holme Lacy. The stem, with a tabulated canopy below the finial, and the cylindrical arms springing from beautifully modelled female masks show the early Georgian taste in an unusually refined form.

In the succeeding decade this elegance of line gave place to the massive characteristics of furniture produced under the influence of Kent, Colin Campbell, and other architects. A chandelier designed by Kent for George II is given in John Vardy's selection from his works published in 1744. It shows the prevalent taste in an exaggerated form. One set of candlebranches springs from the nozzles of another, and without considerable modification it could never have been executed. On the globular stem of



Fig. 17.—Wooden chandelier; the shaft, surmounted by an oviform finial, is united to arms corresponding in design with those of the previous example by chains of large beads. c. 1710. (From Speke Hall.)



Fig. 18.—Wooden chandelier in the chapel at Kirkleatham Hospital, Yorks.; the stem is headed by a ducal coronet, and the lower tier of arms finish in wyverns' heads. c. 1720.

Fig. 20 may be observed the Indian masks frequently found on chairs and tables at this time, while in Fig. 21 the whole stem, including the pineapple finial, is clothed in floridly carved acanthus. In both, the arms are intersected by knobs in the manner of the Holme Lacy chandelier (Fig. 19), but in the second example they are out of scale with the base, and their double scroll terminating in the wide-spreading leaf of the grease pans suggests a restless striving after effect. The gilt chandelier from St. Giles' House, Dorset (Fig. 24), is in the florid taste of 1740, the stem being surmounted by a vigorously carved eagle displayed. The floriated and foliaged arms finish on sturdy scrolls terminating in satyr masks; the pendant is of fruit and flowers. The arms of Fig. 22 are in a similar taste, but here the shaft is more definitely architectural, and on wide corbels, supported by heavily carved acanthus scrolls, sit amorini holding festoons of flowers; the base terminates in the same version of the pineapple motive as in Fig. 21. This chandelier hangs in the Stone Hall at Houghton, where it has replaced Sir Robert



Fig. 19.—Gilt chandelier, one of a pair, formerly at Holme Lacy, Herefordshire; the stem intersected by a tabulated canopy; cylindrical arms spring from female masks. c. 1725.

Walpole's celebrated lantern. With Fig. 23 we more nearly approach Chippendale's rococo manner, the irregularity in the level of the branches enhancing the bizarre effect. The stem is enveloped in foliated acanthus, and at its junction with the arms is the traditional tabulated member from which small tassels are suspended; the pendant is composed of six decorated C-scrolls terminating in an acanthused vase. In comparison to their size, these chandeliers carried few candles; and as there was seldom more than one in a room, they must have afforded a very indifferent light, even when supplemented by sconces on the walls. Extravagance in lighting was always a subject for comment, on account of the comparative obscurity in which the majority of people lived. Mrs. Pendarves records that at the coronation ban-



Fig. 20.—Gilt chandelier; the bulbous stem is carved with Indian masks shouldered by acanthus whorls, and the arms are intersected by knobs. c. 1730. (From Mr. Frank Green.)

quet of George II Westminster Hall was illuminated by 1,800 candles, "besides what were on the table." The branches holding them were gilt, in the form of pyramids, and by an invention of a Mr. Heidegger, "which succeeded to the admiration of all spectators," all the candles were lighted in less than three minutes. These hundreds of twinkling lights, suddenly dispelling the gloom of the great Gothichall, and throwing into relief the rafters and hammer beams of the magnificent timber roof, must have produced an extremely beautiful effect; but such extravagances were in no way representative of contemporary domestic lighting arrangements. Isaac Ware, who published his Complete Body of Architecture in 1746, writes that a room "which if wainscoted will take six candles to light it, will in stucco require eight, or if hung ten," and this allowance appears to him adequate, although he was concerned with the lighting of large houses. Later in the century the consumption of candles greatly increased, and under George III saloons and ballrooms were often a blaze of



Fig. 21.—Gilt chandelier; the stem, surmounted by a pineapple finial, and the double-scrolled arms heavily carved with acanthus, a wide-spreading leaf forming the grease pans. c. 1730. (From Tabley House, Cheshire.)



Fig. 22.—Gilt chandelier in the Stone Hall at Houghton, Norfolk; the wide corbelled base of the shaft supports amorini holding festoons of flowers. c. 1740.

light. Hanging lights were generally known as branches, but in Stukeley's *Palæographer* of 1736 the practice of calling them chandeliers is alluded to as a "new and modish fashion."

In the third edition of the Director (1762) Chippendale states that chandeliers were then generally made of glass, but that brass was sometimes used, adding the remark, dictated by his business instincts, that "if neatly done in wood and gilt in burnished gold [they] would look better and come much cheaper." He favoured an entirely open construction, stating that he thought it preferable to "solid sides." The scarcity of wooden chandeliers dating from the second half of the century suggests that Chippendale's attempt to revive their fashion met with little success, and examples in brass, comparable to Fig. 7, are equally rare after 1760. The desire for brilliant effects led, however, to the use of other materials. Bishop Pococke, writing in August, 1754, of the Duke of Cumberland's triangular tower, built on an eminence two miles from Sunninghill, states that in the centre of the hexagon room, decorated with festoons of fruit and flowers painted in their natural colours, was "a branch adorned with Chelsea china, and a group of small statues in the middle of the same ware.' Twelve years later, Mrs. Lybbe Powis, in a letter describing the same house, says that this Chelsea china chandelier was "the first of that manufacture" and cost £500. Ladies experimented in the construction of novel chandeliers. In 1745 "Mrs. Delany is very busy in making a shell chandelier or branch," and ten years later she describes one made by herself and the Duchess of Portland "as beautiful and elegant as amber, ivory, jet and mother o' pearl could make it."

No conclusive evidence has yet been produced that glass chandeliers were manufactured in England before the second half of the eighteenth century, but as glass-houses had been established in many parts of the country for more than a hundred years and English cutting had been brought to great perfection, the crystal chandeliers of Charles II's time were probably copied in the cheaper material. Their disappearance can be readily explained, for even when glass became generally fashionable these "lustres" were



Fig. 23.—Gilt chandelier at Lyme Hall, Cheshire, carved in the rococo taste of 1750; the branches are fancifully arranged, and spring from the traditional tabulated member.

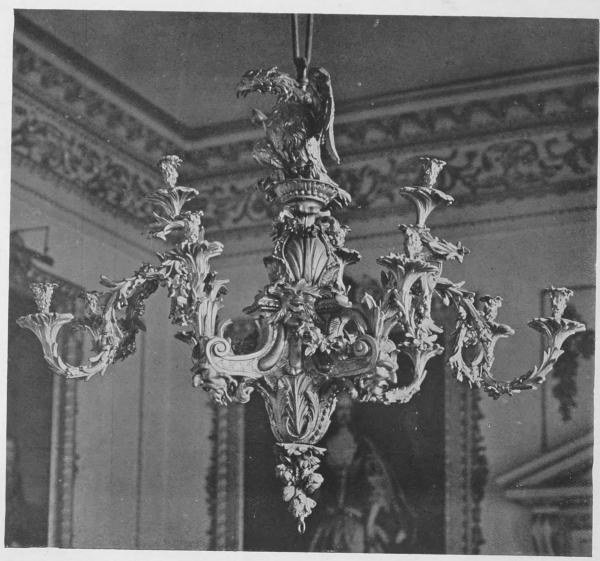


Fig. 24.—Gilt chandelier at St. Giles' House, Dorset, carved in the taste of 1740; the stem surmounted by an eagle displayed.



Fig. 25.—Waterford glass chandelier; canopy and arms hung with pear-shaped faceted drops. Height 6 ft. 6 in. c. 1780. (From Mrs. Graydon Stannus.)



Fig. 26.—Glass chandelier with vase-shaped stem, the upper arms decorated with spires. c. 1785. (From Mr. Frank Partridge.)



Fig. 27.—Glass chandelier festooned with chains and pearshaped drops. c. 1790. (From Hagley Park, Worces.)



Fig. 28.—Glass chandelier of semi-spherical form, hung with small diamond-shaped drops. c. 1815. (From Boodle's Club, St. James's.)

repeatedly remodelled to accord with successive fashions, and as the manufacture improved many obsolete specimens would, naturally, be discarded. It is also possible that glass of earlier date has been utilised again in examples more than once reconstructed. Eighteenth century correspondence proves that ladies amused themselves by altering their glass chandeliers. In September, 1750, Mrs. Delany writes that she has pulled her old lustre to pieces, and is going to make one just like the Duchess of Portland's. A month later she has completed the work, and Mrs. Hamilton is "very diligent in making the ornament which is to hide the pulley." Early glass was made in imitation of crystal, and even at this time the distinction between the two substances was not strictly observed. Boswell tells us that on September 17th, 1777, Dr. Johnson, then staying at Ashbourne with Dr. Taylor, proposed that the crystal lustre in the large room should be lighted up. This chandelier, like Mrs. Delany's, was probably of glass, for a country clergyman would be unlikely to have possessed one made of the

much prized rock-crystal.

The earliest English cut-glass chandeliers are, according to Mr. H. J. Powell, of about this date, and were modelled on those in the Palace of Versailles, with flat angular drops or pendants. For the metal arms of French chandeliers glass was substituted, and the stems, of vase or globular form, were built up on a silvered rod, the cutting at first being very flat and shallow (Fig. 25). Pear-shaped faceted drops hung in festoons from the canopy and arms, while, as such chandeliers were primarily intended for decoration, spires of glass sometimes took the place of candles on the upper branches (Fig. 26). The ascription of the finest eighteenth century examples to an Irish origin cannot be accepted, for the art of cutting had been perfected in England considerably earlier, and the Irish market was at first supplied from this country. In 1737 the newly established glass-house in Fleet Street, Dublin, states, in an advertisement, that it made glasses of all sorts "for beauty and metal and workmanship equal to those made in London." That nearly forty years later English competition was still formidable is suggested by the claim of another Dublin house that their chandeliers "are equal to any imported." The beautiful grey-blue tone of the early glass was not peculiar to any particular factory, and the "cloudy bloom" commonly associated with Waterford chandeliers is at least as characteristic of well authenticated specimens from other Irish works.

In chandeliers of about 1785 chains and icicle drops are freely introduced, the classical influence of Adam being readily perceptible in the vase-shaped stem and the fluted arms, which succeeded those cut with faceted ornament. At the end of the century long cascades of drops were substituted for short pendants, the elegance of the whole structure being inspired by the French designs of Percier, though much was lost in the process of adaptation. The evolution of English "lustres" from about 1790 until the accession of George IV can be studied in the remarkable collection of contemporary drawings in the possession of Messrs. Perry of Grafton Street, a firm established as early as 1770; while much valuable information is contained in their note books and accounts. The names of the purchasers, with the prices paid, are entered on the drawings in almost every case, and that English chandeliers had acquired a great reputation abroad is proved by the number exported. In September, 1791, a "20 light Lustre Richly cut with Gilt Furniture, paste arms, scroles, prisms and Tabled Drops'' was shipped to William Beckford of Font Hill, then in Lisbon, another of similar pattern being made for the King of Spain. The shafts were sometimes chased and enamelled, as in some chandeliers supplied to Lord Grenville in 1790 "on acct. of Government." Metal bands, described in the accounts as "silvered or Gilt Furniture," masked the joints of the stems and branches, the cutting becoming much deeper and more elaborate. At Arbury Hall, Nuneaton, there is a letter from Messrs. Perry in 1804 in reply to one from Sir Robert Newdegate enquiring the

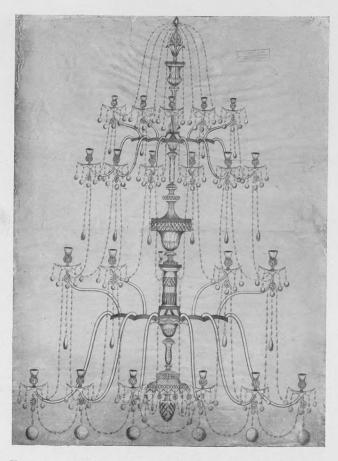


Fig. 29.—Design for a glass chandelier in the style inspired by Percier. c. 1800. (From Messrs. Perry and Co.)

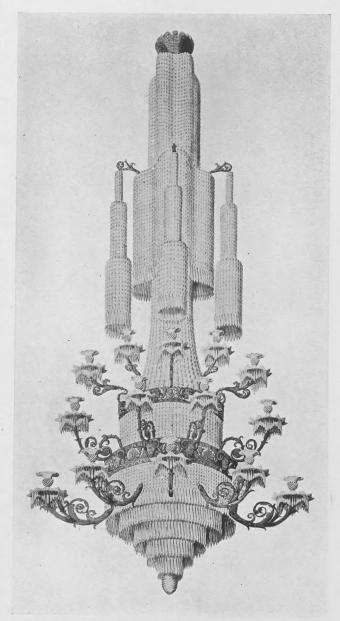


Fig. 30.—Design for a glass chandelier made for the Emperor of China in 1811. (From Messrs. Perry and Co.)

price of a chandelier similar to two eight-light lustres he had purchased in 1788. The firm states that they possess sketches of these lustres, but suggest that the branches require modification as "plain arms have succeeded those cut with hollows, and are generally approved." Early in the nineteenth century a semispherical form built up on metal hoops was extremely popular (Fig. 28). This, however, was by no means the only variety, and an eccentric tent-shape surmounted by tubular attachments may be seen in the design of a chandelier made for the Emperor of China in 1811 (Fig. 30). The arms and framework were generally of gilt metal, and the closely festooned drops were of diamond shape, while stalactite pendants hung from the canopy and base. J. B. Papworth, the architect, designed a number of such chandeliers about the date of Waterloo. We are told by his biographer that specimens may yet be seen in a few houses "possessing a beauty of colour and form and a perfectness of manufacture still unrivalled"; for it was Papworth's practice to destroy all work that did not come up to his standard of excellence. He suggested to the maker, John Blades of Ludgate Hill, long oblong drops full of prismatic colour, which "were so appreciated by the public that the fashion for the small and long oval or diamond-shaped drop was discarded." dining and banqueting rooms at the Pavilion, Brighton, a number of chandeliers and hanging lamps were made by Messrs. Perry towards the end of George III's reign, in the most extravagant Chinese taste of the time. Dragons, serpents and mandarins support lotus blooms of coloured glass holding lamps or candles, while drops of green, yellow and blue enhance the garish effect. For great houses examples in wood or bronze continued to be made, and are illustrated by early nineteenth century designers. In his Household Furniture of 1808 George Smith writes that they are "to be manufactured for the chief part in wood." He adds that they will admit of twenty-four lights, if required, but the dimensions must be regulated by the size of the room, the base being at least 7 feet from the ground. The morbid craving for novelty so characteristic of Regency furniture was gratified by grotesque animal motives or concentric circles suspended from chains; but drawings made by Perry about 1820 prove that even at this late date dignified chandeliers were occasionally produced.

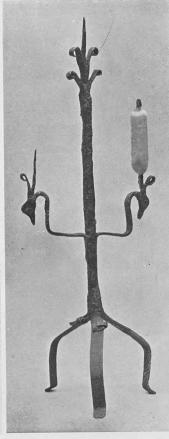
CANDELABRA AND CANDLESTICKS.—It has been pointed out in the first part of this section that in early times the word chandelier was not restricted to hanging lights, and for this reason candelabra and candlesticks are included here instead of being given in alphabetical order. In the Middle Ages branched candlesticks holding several lights were frequently called chandeliers, and have only very gradually come to be known as candelabra: the term "candlestick," on the other hand, was sometimes applied to what we now call a chandelier. For several centuries the English aristocracy spoke French, and this confused terminology was common to both countries. D'Allemagne writes, in his Histoire Du Luminaire, that "jusqu'à la fin du XVII siècle, le mot chandelier désigne aussi bien un chandelier mobile qu'un lustre ou chandelier suspendu," and until the same date "chandelier" in our records often has this equivocal sense. Of movable lights, now known as candelabra or candlesticks, there are an infinite variety, both ecclesiastical and secular, and it is only possible to give a rapid survey of the evolution of those devoted to domestic use, illustrated by a few examples which have been selected, irrespective of material, with the object of showing the main changes in form. From this survey bedroom candlesticks are excluded, as not being among the permanent contents of a room.

Candlesticks, like other domestic objects which serve a primary need, are of immemorial antiquity. It is impossible to decide whether a candle or a wick floating in oil contained in a rude lamp was the earlier method of lighting; but candles are frequently mentioned in Hebrew literature, and were familiar in the Greek and Roman civilisations. They can be traced back to the beginning of English history, and references abound throughout the Middle Ages. King Alfred is said to have

used them marked by circular lines to measure the passage of time; and in the thirteenth century tapers of wax were hawked about the streets of Paris. The author of the earliest version of the Boke of Curtasye (c. 1440) tells us that—

In halle at soper schalle caldels brenne Of parys, ther-in that alle men kenne.









inscription round the base. Sixteenth century. (From the British Museum.)

Fig. 1.—Laten candlestick bearing an Figs. 2, 3 and 4.—Three iron candlesticks from the Guildhall Museum; the earliest (Fig. 2) dates from the end of the sixteenth century, the others are probably later.







Fig. 6.—Silver candlestick. 1637. (From Mr. W. F. Brockholes.)



Fig. 7.—Candlestick decorated in black and white enamel.  $Ht.9^3_4$  in. c. 1650. (From the V.  $\mbox{\ensuremath{\mathfrak{G}}}$  A. Mus.)

The poor, no doubt, passed the hours after sunset before going to bed in almost total darkness, but, for feasting, the halls of the great were often brilliantly illuminated with candles and torches. The *Household Accounts* of George Duke of Clarence, brother of Edward IV, show that he spent £64 a year on candles, a large sum in those times, and burnt them at the rate of three dozen a night from All-Hallowtide until Easter.

In the mediæval period candlesticks were generally of copper, bronze, pewter, laten, or wrought iron; more rarely they were made of the precious metals, ivory, or rock crystal. Whatever the material, they had this in common, the candle was supported on a pricket, or spike, with a dish or bowl below it to catch the grease. Bronze candlesticks in the form of grotesque animals, the motives being derived from Romanesque architecture, were common in England in the thirteenth century. They were known as chandeliers en Dinanderie, from Dinant, the place of their manufacture. A little later the stem sometimes represented the human figure, or was shaped like a flower, the pricket forming the stamen. One of the most celebrated of early mediæval candlesticks, ornamented with the attributes of the Evangelists, monsters and human figures, was given to the Abbey Church of St. Peter's, Gloucester, early in the twelfth century, and afterwards to Mons Cathedral, where it remained until modern times. Copper candlesticks decorated with champlevé enamel were first made at Limoges about 1300, the stems intersected by bosses, and the feet of tripod, round or polygonal form. A few of the surviving examples have been regarded as English, but are much more likely to be foreign. In another favourite mediæval type the stem was formed of cluster columns, miniature versions of those found in contemporary Gothic architecture. A socket for holding the candle first appears in the fourteenth century, but did not become common for another two hundred years. The idea of attaching several candlebranches to a stem was familiar in Classical times. Mediæval candelabra resembled contemporary candlesticks in design, but were often of great size, standing on the floor in the sanctuaries of churches and having seven branches, in allusion to the candlestick God commanded Moses to make. A famous seven-branched candelabrum, formerly in the Abbey Church of Cluny, is said to have been given to it by Matilda, wife of William the

In the fifteenth century a new type from Venice came into use, the branches being removable and the stem forming a single candlestick. Another variety made at this time, with a dished stand and an upright from which the candlebranches spring, could either be hung up or placed on a table. The ordinary fixed candlestick of the fifteenth century is excellently represented in the manuscript illustration given above (see Chandeliers, Fig. 1), where it is seen on the lintel of the chimneypiece. There is no candle on the pricket, but a courtier participating in the masque carries one on a rod in his hand. This was the ordinary method of carrying candles about, the stick being only for convenience in placing the candle in the chamber. Hanging candlesticks were also common, and, among many references which might be cited, the inventory of the celebrated Sir John Fastolfe, who figures so constantly in the *Paston Letters*, mentions "I hangyng candylstyk of laton in the utmost chamber nexte the Winter Hall."

The introduction of a baluster stem and a circular dished foot was the next important change, and a fine laten candlestick of this type, delicately engraved and bearing the inscription "In my Beginnygn God Be My—" is shown in Fig. 1. Here the nozzle is fully developed, and the stem, intersected by a wide grease pan, is supported on a dished foot in two tiers. Henry VIII possessed a large number of laten candlesticks, and in his well known inventory, drawn up in 1547, five are enumerated in a single chamber among the "stuffe and Implements at Greenwich." In the descriptions of others there is a suggestion of Renaissance taste. They were "guilte and painted" with "antique" boys or women at the top; one was of iron "w<sup>th</sup> twooe branches w<sup>th</sup> vices," or screws, and the foot "foure square"; another was made to be "fastened to a walle," while "twooe great standinge candlesticks" were of

When Wolsey entertained the French Ambassadors despatched for the ratification of the Treaty of Hampton Court, a cupboard of many stages was set up in the banqueting hall, and among the plate



Fig. 8. — Silver candlestick. 1663. (Formerly in the Kremlin, Moscow.)

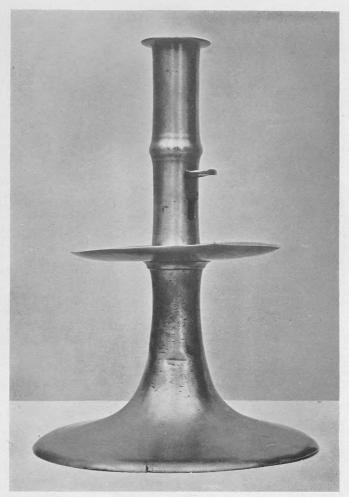


Fig. 9.—Brass candlestick. c. 1660. (From the Victoria and Albert Museum.)



Fig. 10.—Pewter candlestick. Height 1 ft. c. 1665. (From Cotehele House, Cornwall.)



Fig. 11.—Pewter candlestick. Height 10 in. c. 1670. (From Cotehele House.)

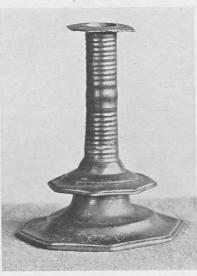




Fig. 12. — Pewter candlestick. Fig. 13.—Candlestick in blue and c. 1675. (From the Victoria white enamel on green ground. and Albert Museum.) c. 1660. (From V. & A. Mus.)



Fig. 14. — Silver candlestick. c. 1665. (From the Mulliner Collection.)

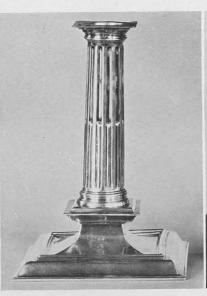


Fig. 15.— Silver candlestick. 1682. (From the Victoria and Albert Museum.)





Fig. 16.—Brass candlestick.
c. 1705. (From the Vicotria and Albert Museum.)

Fig. 17.—Silver candlestick.
1692. (From Mr. H. D. Ellis.)



Fig. 18.—Silver candlestick. 1692. (From Sneyd Hall, Staffs.)



Fig. 19. — Walnut candlestick. Height 10 in. c. 1700. (From Mr. W. Simpson.)



Fig. 20.—Brass candlestick with walnut base. Early eighteenth century. (Mr. J. S. Lindsay.)

displayed on it were "two great candlesticks of silver and gilt, most curiously wrought, the workmanship whereof, with the silver cost three hundred marks, and lights of wax as big as torches burning upon the same." Candlesticks made to resemble figures are mentioned by Shakespeare and other contemporary dramatists, this treatment dating from the Middle Ages. Such figures were generally represented in armour, holding a socket in each hand. In Webster's Beautiful White Devil (1612), one of the characters is derisively compared to "a pewter candlestick fashioned like a man in armour, holding a tilting staff in his hand, little bigger than a candle of twelve i' th' pound." The ordinary iron candlesticks of this time were of far ruder character, and a group, of various dates, from the Guildhall Museum (Figs. 2, 3 and 4) proves that mediæval forms were retained until the seventeenth century was well advanced. These candlesticks were all found in London, and two illustrate the transition from a pricket to a socket, the tripod example with a trefoil headed stem probably dating from the end of the sixteenth century. In Fig. 4 the socket is supported on a ring, and has an opening to extract the tallow, an arrangement derived from imported Venetian candelabra. A far more ornamental candlestick (Fig. 5) dates from about 1620. The polygonal stem is intersected by a cabled boss, the dome beneath is perforated in a Jacobean pattern, and the circular grease-pan with an escalloped edge is supported on three feet ornamented with little figures in early seventeenth century costume.

Snuffers did not come into general use until about this time: in the Middle Ages wicks were trimmed and candles were blown out or extinguished by hand. In the Ménagier de Paris, instructions for managing



Fig. 21.—Three-branched silver candelabrum. 1697. (From the Duke of Portland.)



Fig. 22.—Three-branched silver candelabrum. 1714. (From the Haberdashers' Company.)

a gentleman's household in the second half of the fourteenth century, the lady of the house is told to see that at night each servant has a candle in a flat-bottomed candlestick at some distance from the bed. Their mistress must teach them to extinguish their candles by blowing them out or pinching the wicks, and not by throwing their shifts upon them.

Dipped candles with rushes for wicks were generally made at home from fat accumulated in the kitchen: they were therefore dark in colour. Better candles of wax or white tallow, with cotton wicks, were purchased from candle-makers or made on the premises by itinerant journeymen, working at the rate of  $4\frac{1}{2}$ d. a day. Dekker's Seven Deadly Sinnes, published in 1605, contains an eloquent apostrophe

to candle-light:

What comfort haue sickmen taken (in weary and irkesome nights) but onely in thee? Thou hast been their Phisition and Apothecary, and when the rellish of nothing could please them, the very shadow of thee hath beene to them a restorative Consolation. The Nurse hath stilled her wayward Infant, shewing it but to thee; what Gladnes hast thou put into Mariners' bosomes, when thou hast met them on the sea? What Joy into the faint and benighted Travailer when he has met thee on the land.

We learn from the *Shuttleworth Accounts* that early in James's reign 12lb. of white candles cost 4s. in London, and the price appears to have varied little in different parts of England, for, in Lord Howard of Naworth's *Household Books*, 20lb. of round candles are entered at 5d. a pound in 1622. The Ingatestone inventory (1600) affords some interesting information on the process of manufacture. In the chamber

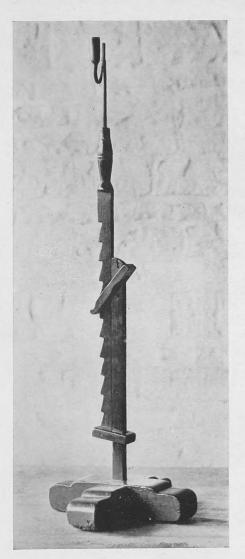


Fig. 23.—Iron rushlight holder with a ratchet stem and base of oak. Late seventeenth century. (From the Lygon Arms, Broadway.)

over the warehouse were four tubs to put tallow in, an old wicker basket to strain it through, a hair bag to press it in, a hutch to set the bucket on "when the tallow is dryinge," an old knife to chop it in the trough, a "faire mould to make candles," a wooden platter and an earthen pot to carry tallow from the fire to the mould, with a number of other implements. The Howard Household Books show that at Naworth, though candles were sometimes bought, large stores of material were also laid in for making them at home; in 1613 "sixteen stone of tallow, a dozen of week yarn, and twelve cutts of candell weeks" were obtained for this purpose. Many entries of sums expended for the purchase of "spektakls" suggest that tallow candles were trying to the eyes.

The wax chandlers were incorporated at about this date, and under Charles II their charter was confirmed, their liberties being extended to ten miles around London. On December 16th, 1664, Pepys notes in his Diary that "this night" he made the experiment of burning wax "to try the change and see whether the smoke offends like that of tallow." Four years later Pepys was already worried about the condition of his sight, and early in 1669 he writes that Mr. Sheres "hath beyond his promise not only got me a candlestick made after a form he remembers to have seen in Spain, for keeping the light from one's eyes, but hath got it done in silver very neat and designs to give it me." Many candles were bought in the Low Countries, being considered of superior quality. The Countess of Sunderland writes to Mr. Sydney in December, 1678, asking him to lay out £20 for her in Dutch wax candles, four to the pound and six to the pound. In great establishments the home manufacture of candles continued well into the next century, the steward at Naworth making large purchases of wax and yarn for wicks as late as 1728.

English silver candlesticks dating earlier than Charles I's reign are exceedingly rare, as the majority shared the fate of other silver plate and were melted down during the Civil War. Fig. 6 is one of four bearing the London hall-mark for the year 1637–38. It has a cylindrical stem, a rudimentary nozzle, and the wide grease-pan, characteristic of early candlesticks, above an inverted cup-shaped base, an evolution from the dished foot of mediæval times. From the seventeenth century a number of brass enamelled candlesticks survive, the mediæval motives, fabulous monsters and human figures being replaced by conventional flowers. Fig. 7 is an example in black and white dating from about 1650, with a cylindrical stem prolonged below the grease-pan and the flatter circular foot now coming into use. The

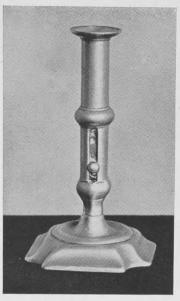
large silver candlestick (Fig. 8) was probably among the plate presented by Charles II to Peter the Great during his stay in England. It is elaborately embossed and chased with animals and flowers, but exhibits no fresh development, except that the stem is ringed and the nozzle more clearly defined. This style of decoration is found on a few examples made about the time of the Restoration; and at the Maidstone Museum there is a pair of tall candlesticks of rather later date embossed in a similar manner. In furniture of all kinds changes in fashion were always inaugurated in the more costly material, and throughout their history the brass candlesticks used for ordinary domestic purposes have been modelled on the silver. At this time the trumpet-shaped base is characteristic of both varieties, and the only appreciable difference in design is the spur for adjusting the candle frequently found on brass examples (Fig. 9). The same form, more depressed and with a wider nozzle, is seen in Fig. 10, but the trumpet-shaped base soon disappears and the neckings become much more developed (Fig. 11). In a later pewter specimen (Fig. 12) the stem is ringed, and the grease-pan has descended, losing all trace of its original purpose: high at the beginning of the century, its gradual descent towards the base affords a guide to the date. Candlesticks of this type made of laten, as in the Middle Ages, are occasionally mentioned in household accounts. In 1656 the Rev. Giles More of Horsted Keynes, Sussex, records the purchase of "a latten candlestick for my maid May," at the price of 1s. 6d.



Fig. 24.—Silver candlestick by Pierre Platel. Height 61 in. 1711. (From Lieut.-Colonel G. B. Croft Lyons.)



Fig. 25.—Silver - gilt candle-stick. 1725. (From the Mulliner c. 1725. (From Mr. J. S. dlestick. 1745. From the Collection.)



Lindsay.)



Mulliner Collection.)

With the enamel candlestick (Fig. 13) the baluster stem makes its appearance headed by a cylindrical socket, the decoration of tulips and roses closely resembling that of Fig. 7. The earliest Charles II silver specimens are generally of cluster-column form, with square dished plinths, a repetition, of a type first introduced in the fifteenth century (see *supra*). Fig. 14 is one of a pair dating from about 1665; there are no hall-marks, but they bear the Royal cypher and crown of Charles II on the plinths, the lobed plate at the base of the columns and the moulded socket being the only noticeable modifications of the mediæval pattern. For silver candlesticks the fluted columnar treatment was often adopted from the end of the seventeenth century until about 1715, this pattern running pari passu with the baluster stem. The grease-pan is now transformed into a projecting ornamental moulding above the base, which at first is rectangular and of spreading form (Fig. 15), but in the hands of the Huguenot makers of Queen Anne's reign becomes octagonal or round and of convex shape, decorated with gadrooning, a treatment also applied to brass (Fig. 16). In this type the moulded capitals sometimes develop into distinct nozzles (Fig. 14). All these silver candlesticks are hammered and, consequently, comparatively light; those of baluster shape were cast. An early example of these cast baluster candlesticks is seen in Fig. 17, which bears the London hall-mark of 1692-93; while in Fig. 18, of the same date, the stem is vase-shaped and decorated with lion masks in addition to the usual gadrooning. In the candelabrum (Fig. 21) can be seen the single baluster candlestick of this time surmounted by a finial and three branches, which can be removed when only the single candlestick is required. The stem of another example (Fig. 22), dating from 1714-15, is octagonal and faceted; the foot has followed



Fig. 28.—Silver candlestick. Height  $7\frac{1}{4}$  in. 1752. (From the Victoria and Albert Mus.)



Fig. 29.—Brass candlestick. c. 1755. (From Mr. J. S. Lindsay.)



Fig. 30.—Silver candlestick. 1759. (From the Victoria and Albert Mus.)

the same evolution as in the fluted column candlesticks already discussed, and the branches are, again,

In poorer houses, especially in the neighbourhood of the Sussex Weald, celebrated for its iron-work from early times, holders for rushlights and tallow dips were frequently made of iron throughout the seventeenth and eighteenth centuries; the favourite pattern consisted of a round stem of iron fixed into a rude wooden stand and terminating in a pair of pincers to hold the rushlight, with a curved arm attached supporting a socket for the dip. The larger light-holders of this type stood on the ground, and were adjustable by means of a ratchet (Fig. 23). In other rustic specimens brass and wood are combined, as in Fig. 20, where the turned base is of walnut, and a "bayonet catch" raises the candle as it burns down. Wooden candlesticks were not, however, confined to the homes of the peasantry, and a more artistic treatment is shown in Fig. 19, the ingenious twisting being merged into the nozzle with judgment and skill.

There were a number of solid rock-crystal candlesticks in Charles I's possession, and several pairs were sold by the Council of State after his execution. A few may have been retained for the Protector's use, for "small crystal candlesticks to hold six lights each" are entered in an inventory of the standing wardrobe at St. James's, drawn up in 1693-96: they are stated to have been

"old and rotten and in peises." Candlesticks of blown and moulded glass were also occasionally made towards the end of the seventeenth century, and represent the first stage of an independent evolution which can be traced throughout the succeeding hundred

years.

The plain baluster type (Fig. 17) was maintained all through the reigns of Queen Anne and George I, the silver examples having counterparts in brass. The Britannia standard was imposed on silversmiths by law in 1696, and the Act was not repealed until 1720. The simplicity of early eighteenth century plate is partly accounted for by this enactment, as, in a purer and softer metal, the requisite strength could not be obtained in conjunction with elaborately chased and embossed ornament. small candlestick (Fig. 24) is an example of this simplicity. It bears the London hall-mark for 1711–12, and is one of a pair by the celebrated Huguenot maker, Pierre Platel. The stem is vase-shaped, and on the octagonal moulded base the arms of Goodwin are engraved.



Fig. 31.—Silver candelabrum by Paul Lamerie. 1731. (From Lord Swaythling.)

Many of these Huguenot refugees adhered to their native style, and through them English plate became influenced successively by Louis XIV, Régence and rococo taste—though Fig. 25 is by an English maker and bears the London hall-mark for 1725, the vase-shaped stem and octagonal base are chased with a familiar Louis XIV pattern. The common kitchen candlestick of this time can be seen in Fig. 26. The foot shows the influence of contemporary plate, but the knobbed cylindrical stem is traditional, being retained for brass candlesticks until the middle of the century. Silver candlesticks and candelabra were placed not only on the dining-room table, but also on gilt stands or guéridons about the rooms; card tables were dished at the corners for candlesticks, and, indeed, candles were the usual means of lighting The snuffing, unless carefully done, was liable to damage furniture and the delicate materials in which it was upholstered. Swift, in his satirical advice to servants, counsels them to "snuff the candles at supper as they stand on the table, which is much the surest way, because if the burning snuff happens to get out of the snuffers, you have a chance that it may fall into a dish of soup, sack posset, rice milk, or the like, when it will be immediately extinguished with very little stink.'

It has been remarked in the previous section that rooms, even in large houses, were often dimly illuminated until the reign of George III. In eighteenth century memoirs ladies are often described as working or reading by the light of a single candle. The parsimonious Nollekins "used a flat candlestick when there was anything to be done," writes Smith, the sculptor's biographer, adding, he was assured, "that a pair of moulds, by being well nursed and put out when company went away," once lasted the family

## Chandeliers



Fig 32.—Mahogany candlestick with brass socket. Height,
Ift. I<sup>3</sup>/<sub>4</sub> in. c. 1750. (From
Denston Hall, Suffolk.)



Fig. 33.—Walnut candle-stick with original glass shade. c. 1755. (From Mr. Edward Hudson.)





Fig. 34.—Mahogany candle- Fig. 35.—Enamel candlestick decorated stick. c. 1760. (From Mr. in dark blue and gold; with flowers Percival Griffiths.) and figure subjects. c. 1760. (From and figure subjects. c. 1760. (From the British Museum.)

a whole year. The household bills of Houghton in Sir Robert Walpole's time prove that the rooms were very brilliantly lit, but in that house everything was ordered on a prodigal scale. During the visit of the Duke of Lorraine to Houghton the outlay on candles was £15 per night. From the Annual Register we learn that in 1765 a project was started for increasing the number of apiaries in Ireland, in order to produce a sufficient quantity of wax candles for the increased consumption: it was proposed that, as the scheme was likely to prove a national benefit, £100 should be allotted by the Government for its encouragement. The writer remarks that candles are "of all modern luxuries the most salutary and agreeable." In contemporary correspondence conflagrations and accidents owing to careless extinguishing of candles are sometimes alluded to, and in 1767 Lady Cooper records an accident of another kind. She writes to a correspondent that at a reception "an awkward person sat himself down upon a marble sideboard and brought it down with a branch of candles. I desired to know his name that I might never ask him to my house."

French silversmiths continued to settle in England throughout the first half of the eighteenth century; and in Fig. 31 may be seen a candelabrum with four removable branches, by Paul Lamerie, one of the



Fig. 36.—Silver candlestick. 1762.



Fig. 37.—Silver reading-candlestick with adjustable slide and extinguisher. 1766.

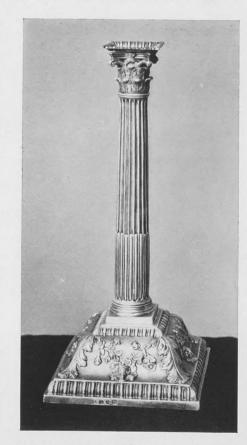


Fig. 38.—Silver candlestick. 1763. (The three examples from the V. and A. Mus.)

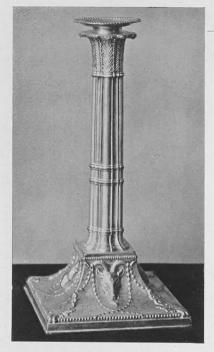


Fig. 39. — Sheffield plate candlestick. c. 1770. Height, 8 in. (From the Victoria and Albert Museum.)



Fig. 40.—Brass candlestick. c. 1780. (From Mr. Ralph Edwards.)



Fig. 41.—Silver candlestick. 1778. (From the Victoria and Albert Museum.)



Fig. 42.—Silver-gilt candlestick. 1782. (From the Victoria and Albert Museum.)

most celebrated of these Huguenot immigrants. The elaborate chasing is in French rococo taste, and the design also shows Lamerie's fidelity to the style of his own country. The stem is scaled and the shoulders are embellished with shells, an ornament which figures prominently in the subsequent development. The influence of the later Italian Renaissance is less perceptible in English plate than in the contemporary furniture: for some of his patrons William Kent designed plate in this manner, but found few imitators among the silversmiths. Candlesticks are illustrated in the selection from his works published by John Vardy, and Fig. 27 shows one of a pair designed by Kent for the Earl of Lincoln, whose coronet and crest, enclosed by the Garter, are engraved on the octagonal base. These examples show the defective sense of form and misapplied ornament which also mar much of Kent's furniture, the wave pattern on the nozzles being particularly meaningless in that position. His published designs are far more extravagant; in one there are owls' heads at the base of the vase-shaped stem, and in another the socket is supported on a Gothic arcade.

In the succeeding decade the vase stem diminishes, the foot is escalloped and shelled, and removable nozzles for the first time become general; these were not an absolute innovation, as they are known to have been occasionally made in the seventeenth century. This evolution was a gradual process, and the beginnings can be seen in Figs. 28 and 29, two examples in brass and silver. The next silver candlestick is seven years later than Fig. 28, and, although the forms shows no important change, stem and foot are more elaborately ornamented; the feet of a few examples designed in rococo taste are almost enveloped in coquillage. This type was frequently mounted on a stand (Fig. 50), the mouldings of the top exactly fitting the base of the candlestick. A considerable variety of wooden candlesticks was made by Chippendale and his contemporaries. In the smaller and earlier specimens the stems are generally of plain baluster form supported on a circular stand, and there is sometimes an outer socket to take a glass wind screen: the majority of these wind screens have been broken, but the one shown in Fig. 33 is original. The stems of more ornamental wooden candlesticks are elegantly turned, and decorated with gadrooning or with acanthus ornament (Figs. 32 and 34).

It is difficult to exhaust the list of materials employed for candlesticks in the second half of the eighteenth century. A considerable number were made from an alloy of copper, nickel and zinc, popularly known as "tutenag," though, as Mr. Alfred Bonnin has pointed out in a book on this subject, tutenag is merely commercial zinc, and the proper name of the alloy is paktong. This material closely resembles silver in appearance. It is "very hard and tough and is not easily corroded," and objects made of it are seldom "found bent, dented, scratched or damaged in any way." The origin of the candlesticks, grates, fenders and fire-irons made of paktong is not known; the candlesticks were always cast, but bear no makers' marks. They were modelled on contemporary silver patterns, with trifling differences, explained by the character of the material, the ornament being sometimes engraved, but never chased. The earliest paktong candlesticks date from about 1750, but the majority are in late eighteenth century classical taste. One of many contemporary versions of the word tutenag is found in a letter written by Joseph Wright, A.R.A., to his brother Richard in 1773: "Dear Brother, By the waggon yesterday I sent you in a box, four pillar candlesticks called Tooth and Egg, to be cleaned as silver. They are what they seem to be, which if I mistake not your temper will be more pleasing to you than a refined outside, with a Base inside. They are such at least as best suit my taste and pocket. century many of these candlesticks were electro-plated with silver. From about 1750, when the process first came into general use, a very large number of candlesticks were made in Sheffield plate, a mixture of copper and silver fused by heat and rolled together into sheets. From the evolutionary standpoint, they cannot be regarded as forming a distinct group, so closely were the fashionable silver patterns imitated in a metal which, unlike paktong, could be chased and embossed. The manufacture was carried on at Sheffield and Birmingham until about 1840, when it was superseded by the cheaper process of electroplating. Among the more perishable materials employed in the second half of the eighteenth century were porcelain, Battersea enamel, glass, and Wedgwood ware: porcelain candlesticks were made at Chelsea and Bow between 1750 and 1770 and, later, at Derby, to mention only three of the chief factories; but



Fig. 43.—A pair of candelabra with oviform bodies of Derbyshire fluor spar, or "Blue John," mounted in ormolu. Height, 1 ft. 2 in. (From the Mulliner Collection.)

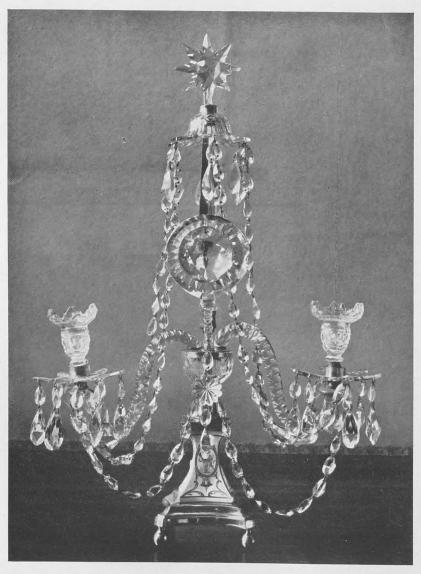


Fig. 44.—Cut-glass candelabrum, with porcelain base. c. 1790. (From Mr. Edward Hudson.)



FIG. 45.—Cut-glass candlestick, base of blue and white Wedgwood ware. c. 1800. (V. and A. Mus.)

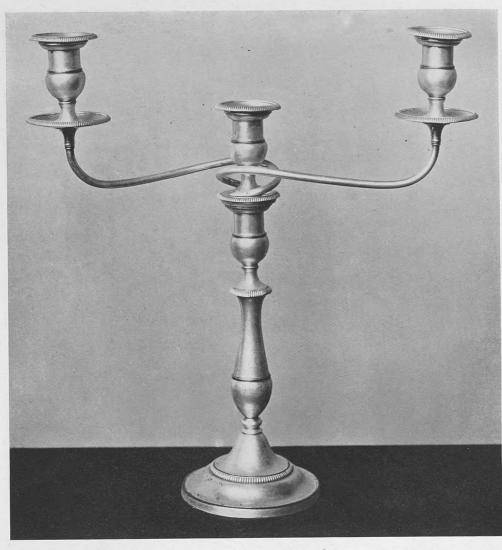


Fig. 46.—Sheffield plate candelabrum with removable branches. Height, 1 ft. 5 in. c. 1800. (From the Victoria and Albert Museum.)



Fig. 47.—Sheffield plate candelabrum; the branches are removable, and the finial can be used as a candle socket. Height,  $\mathbf{1}$  ft.  $4\frac{3}{4}$  in. c. 1790. (From Lieut.-Col. G. B. Croft Lyons.)

they do not call for consideration in this section. Their purpose was primarily ornamental, and the sockets, springing from leafy canopies or supported by figures, were probably seldom used for candles. The enamel, glass and Wedgwood examples, on the other hand, were intended for The original Battersea enamel works, established by Stephen Janssen, afterwards Lord Mayor of London, about 1750, were closed down six years later, and most of the candlesticks were made after that date. They differ entirely from the mediæval and seventeenth century examples in champlevé enamel, being made in imitation of the French, and pictorially decorated on a soft ground laid on copper. Early Battersea candlesticks have baluster stems (Fig. 35), but after 1770 they are often of fluted columnar form. After this date there was a large output of candlesticks from Josiah Wedgwood's works at Etruria. They were made in a variety of forms—chimæras, tritons, bacchantes or draped figures, the candle sockets generally springing from a cornucopia. These patterns are found in black basalts ware, those in blue jasper being of less fanciful character. The earliest triton candlesticks are said to have been modelled on one lent by Sir William Chambers, the architect, to Wedgwood: when put on the market there was a great demand, and they were sold at two guineas each. The glass candlesticks made throughout the eighteenth century follow approximately the same evolution as contemporary wine glasses: the stems were at first of moulded baluster form, and later vase-shaped, tapered, or cylindrical. These stems sometimes enclose air or opaque twists or tears, and later were decorated with faceted cutting. Candlesticks were also made in Bristol of very brittle opaque glass ornamented in enamel or oil colours. Michael Edkins was the chief decorator at the works, and on the finest examples the flowers are beautifully drawn.

It is necessary to revert to the silver candlesticks of the later eighteenth century, which determine the evolution of those made in Sheffield plate and brass. About 1760 there is a notable change: traces of the vase shape disappear from the stem, and the foot becomes square and far more restrained (Fig. 36). At this time a strong reaction against the rococo style



Fig. 48.—Silver-gilt candelabrum of seven lights, in the Egyptian style. Height, 3 ft. 1805. (From Crichton Bros.)



Fig. 49.—Sheffield plate candlestick with painted glass shade. c. 1820. (From Mr. Edward Hudson.)

affected all forms of decoration, and, by 1763, we have it on Grimm's authority that every ornament was à la grecque in Paris. This classical reaction was completely dominated in England by Robert Adam, who designed much plate for his patrons, ornamented, like his furniture, with rams' heads, husks and pateræ. The fluted column was again revived, but with Corinthian capitals, instead of moulded nozzles, as in the seventeenth century. Fig. 38, bearing the London hall-mark of 1763–64, is an early example, the floral decoration of the foot recalling the outgoing taste. The concave moulded foot was not, however, discarded at once: it may be seen in Fig. 37, a two-branched reading candlestick, and in a few examples made considerably later. About 1770 the papyrus column, with a palmated capital forming the nozzle, was introduced, this pattern being among the Egyptian motives popularised by Piranesi's designs. Fig. 39 is a good specimen in Sheffield plate, the high-spreading foot, which now becomes general, being embossed with rams' heads and husking. From about 1780 onwards, when the candlestick is not of columnar form, the stem tapers and is rectangular or cylindrical, the foot being concave or round (Figs. 40, 41 and 42). Pateræ, pendants of husks, and flutings were the usual decoration, the latter being occasionally carried throughout as in Fig. 42. Sheffield plate candlesticks were sometimes telescopic, a neater arrangement than the knob provided for adjusting the candle in earlier brass examples.

In the second half of the eighteenth century candelabra were not only used on tables, pedestals and guéridons, but, flanking a clock, were very favourite ornaments on the chimneypiece. For this purpose vases of Blue John (Derbyshire fluor-spar) were embellished with pierced and chased mounts and candle branches by Matthew Boulton at his Soho works, opened in 1762 (see Boulton, Matthew). The beauty of this Derbyshire spar is greatly enhanced by ormolu mounts, and many of these candelabra were made to stand on pedestals in houses designed by Adam. In Fig. 43 the mounts are in his style, the looped branches are removable, and the covers can be reversed, forming a third candle socket. Glass candlesticks and candelabra hung with pendants and festoons of drops were also favourite ornaments for the chimneypiece at this period. The cutting followed the same evolution as in contemporary glass chandeliers (see supra), and spires of glass are found in both types. A variety of materials was employed for the bases of these glass candelabra: painted wood, china (Fig. 44) and metal-work being among the number. Between Boulton and Wedgwood there was a close business connection, and much of the ware produced at Etruria was ornamented with ormolu from Soho. An example of this combination may be seen in the cut-glass candlestick (Fig. 45).

In their general characteristics, the silver and plated candlesticks and candelabra made for the dining-table at this time are so alike that the last phase of the evolution may be studied equally well in either variety. The branches of candelabra become lighter and plainer to accord with the slender stems, and are generally found of one or more loops. Fig. 47, with its taper hexagonal stem and restrained decoration, achieves an effect of simple elegance: it can be used as a single, double or treble candlestick,

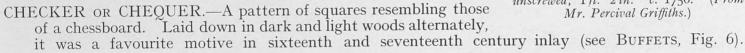
the branches lifting off and the top of the finial being removable. The stem of another example (Fig. 46) shows a reversion to an earlier pattern, but the comparatively straight branches and ribbed

borders prove the date to be about 1800. A considerable number of plated candlesticks with large glass shades, thickly frosted and decorated in colour, were made in the early nineteenth century. Fig. 49 represents this type, but the painting and the design of the cluster-column stand show that the candlestick was made after the accession of George IV. The French Empire style exercised a strong influence on English plate, and Egyptian motives,

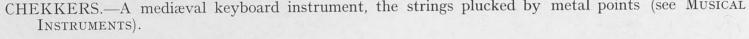
which had appeared sporadically some years before, now became general. A fine candelabrum in this taste (Fig. 48) was made by D. Smith and R. Sharp for the Duke of Cumberland in 1805. The shaft is in the form of an Egyptian mummy with three heads and feet, while the triangular base, supported by winged sphinxes, has shields bearing the Royal arms on the upper portion. The six candle branches, in two tiers, are shaped as foliated scrolls ornamented with lion masks and finishing in dolphins' heads.

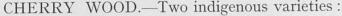
In Thomas Hope's Household Furniture many candelabra are illustrated, frigid essays in classical archæology, while the culmination of ugliness is reached in George Smith's Collection of Designs. By Paul Storr and other prominent silversmiths finely finished examples were occasionally made, but the majority of candlesticks and candelabra produced between 1800 and 1820 are ponderous and of little artistic interest.

- CHANGEABLE.—A term meaning parti-coloured or "shot," applied to counterpoints and hangings in early inventories. In Robert Earl of Leicester's bedchamber at Leicester House in 1588 there was "a fielde bedsteede of Wallnutre the tester and curtains of chaungeable silke."
- CHANNEL MOULDING.—A lengthened groove or fluting frequently found on the stiles and muntins of oak furniture. In the seventeenth century such mouldings are flat, and instead of being worked continuously, are "stopped" at intervals on the framework (see Cupboards—Court, Fig. 2).



CHEKKERS.—A mediæval keyboard instrument, the strings plucked by metal points (see Musical





(a) Prunus Cerasus. (b) Prunus avium.

Hard, compact grain, reddish colour. One of the fruit woods used, probably from the Middle Ages, in making smaller articles of furniture. Of this wood Evelyn writes, in Sylva (1664):

The Black Cherry wood grows sometimes to that bulke, as is fit to make stooles with, Cabinets, Tables, especially the redder sort which will polish well.

It is found also as inlay on oak and walnut furniture during the seventeenth century, but ceased to be used for this purpose in the eighteenth century, when foreign woods were employed by fashionable cabinet-makers for decoration.—J. C. R.

CHERUB MOTIVE.—Winged cherubs, called also amorini, figure prominently in Renaissance architecture, sculpture and decoration; but before the reign of Charles II, when it was borrowed from the Continent, this motive is rarely found in English furniture. At that date either the winged head or the figure at full length was frequently introduced in the carved ornament of tables and mirror frames produced by Grinling Gibbons' school (see MIRRORS, Figs. 10 and 11) and in the gilt stands of lacquer cabinets, amid florid acanthus scrolling (see Cabinets, Figs. 16, 17 and 18). Cherubs supporting a crown are also a familiar motive on the front stretcher, cresting, and back panels of Charles II walnut chairs (see Chairs, Figs. 28, 29 and 35). Though this form of decoration was generally abandoned in the first half of the eighteenth century, it was revived by Chippendale and may be seen in many of the designs in the Director.

CHESS, DRAUGHTS AND TRIC-TRAC (BACKGAMMON) BOARDS (see Tables).

CHESTNUT WOOD.—There are two indigenous varieties:

(a) Horse chestnut (Æsculus Hippocastanum). b) Spanish or sweet chestnut (Castanea vesca).

The wood is almost white, and that of the sweet chestnut is very like the Sessilse fruited oak and often confounded with it (when not quarter-sawn). Certain cuts of both varieties of the chestnut were observed, in the second half of the eighteenth century, to have a grain similar to satinwood, and were used as a substitute for that imported wood in the solid and as veneer (see also Віксн).—J. C. R.

CHESTS AND COFFERS.—The chest is undoubtedly the most ancient form of furniture, and from it, with the progress of civilisation, a variety of dissimilar objects have been evolved—the settle, buffet, cabinet and chest of drawers being among the number. In Egyptian art it is often represented, and actual specimens over four thousand years old may be seen in the Louvre; it is minutely described in Old Testament accounts of the building of the Temple, while references to it abound in classical literature.



Fig. 50.—Mahogany candle stand with adjustable moulded top to fit the base of a candlestick. Full height, when top is unscrewed, 1 ft. 2 in. c. 1750. (From Mr. Percival Griffiths.)

The Anglo-Saxons called it a *loc*, assigning the control of it to the lady of the household, and the Normans are said to have possessed examples carved and inlaid with metal and enamel. In the sparsely furnished rooms of early times chests served a multiplicity of purposes; on them the owners sat by day and slept at night, and they were practically the only receptacles for valuables. Papal Bulls and Episcopal Injunctions inform us of their character and of the religious purposes to which they were devoted before the date of any existing inventory. They are enumerated among things sacred by Archbishop Alfric in the eleventh century; they guarded the precious relics of saints, and in them were placed the jewels, vestments and archives that had by then accumulated in churches.

From a very early date chests were also used as collecting boxes. Jocelin of Brakelond, a monk of St. Edmunsbury, records in the *Chronicle*, which he kept between 1173 and 1202, that one Warin, the keeper of the shrine of St. Edmund, and Sampson, the sub-sacrist, made a certain hollow trunk with a hole in the lid and fastened it with an iron lock. This they caused to be set up "near the door without



Fig. 1.—The birth of Richard Beauchamp, Earl of Warwick; a coffer at the bed's foot contains silver spoons and standing cups. c. 1490. (From the Warwick Book in the British Museum.)



Fig. 2.—Oak chest, formed of a log hollowed out and banded with iron. Mediæval. (From Milton Bryant Church, Beds.)



Fig. 3.—Oak chest with canted lid revolving on a horizontal pivot. Height, I ft. 5 in.; length, 2 ft. 7 in.; depth, I ft. 2½ in. Thirteenth century type, but, possibly, early fifteenth. (From Mr. W. Simpson).



Fig. 4.—Oak chest with pivoted lid; front and wide stiles carved with roundels; a small shaft worked on the inner side of the feet. Height, 2 ft.  $1\frac{1}{2}$  in.; length, 3 ft. 1 in.; depth, 1 ft.  $6\frac{1}{2}$  in. c. 1300. (From Stoke d'Abernon Church, Surrey).

the choir in the way of the people so that therein persons might put their contributions for the building of the tower."

When the Crusades were preached throughout western Europe, it was in chests that the money was collected. In 1166 Henry II commanded a coffer to be placed in every church, that his subjects might contribute to the relief of the Holy Land, further providing, as a precaution against thieves, that the three keys should be separately warded. Forty years later, with the same object in view, Innocent III issued a general mandate exhorting the faithful to deposit their alms in a "hollow trunk," as God should move their hearts for the remission of their sins. The keys on this occasion were to be kept by the parish priest and a religious layman, and from such ordinances originated the three locks which have become inseparably associated with ecclesiastical chests. When men were no longer concerned with the fate of the Holy Land, a slot for money in the lid was forbidden by Episcopal Injunctions, on the ground that it diverted offerings which should have gone to the priest, and was not again countenanced by the ecclesiastical authorities until after the Dissolution, when the vicar and churchwardens were entrusted with the keys. Those of the type described by Jocelin were in use hundreds of years before he wrote his Chronicle, and as they continued to be made on exactly the same ilnes long after the Reformation, surviving examples are difficult to date. In this primitive form of construction, commonly termed a "dug out," a trunk split transversely is hollowed out and banded with iron, the section first removed serving as a lid (Fig. 2).

The Synod of Exeter (1287) ordered a chest to be provided in every church for the safe custody of books and vestments, and in this connection they are constantly mentioned throughout the Middle Ages. Early statutes of Oxford and Cambridge prove that books belonging to the colleges were kept in chests secured by three locks, poor scholars being permitted to borrow volumes of the civil and canon law, on leave first obtained and a pledge deposited. In great religious houses, also, the chest was the primitive form of bookcase (see Bookcases). At Durham, in the fourteenth century, novices studied in the cloister, and their books were contained in chests, the expenses for repairing them being given in the monastery accounts. Precious manuscripts buried in chests stored

away in a muniment room were always peculiarly liable to decay; and early in the sixteenth century Bishop Sherburn of Chichester enjoins upon his Chapter that after the Annual Compotus "the boxes be immediately opened and the contents turned with careful examination, lest anything should perish by the boxes becoming old, or by the eating of worms, or in any other way." As late as 1648 William Fiske of Pakenham, a substantial squire, who prided himself on his learning, and bequeathed to his son John "a manuscript or written book as a monument of my reading," gives him at the same time "a great chest of elming borde standing in the lower gallerie for to putt therein the bookes": thus plainly

indicating that there was no bookcase in the house.

Before proceeding farther with the history and evolution it is necessary to say something of the terms employed in successive ages to designate this variety of furniture. Mediæval inventories frequently contain references to "coffers," the context showing, in the majority of cases, that they were chests of small size, primarily intended for documents, clothes, linen, or spices, like "a lityl grene coffre for Kerchys," mentioned in one of the Bury wills of 1463. Although it has been suggested that there was originally a structural distinction between chest and coffer—in the one framed-up panels being employed, and the other having its front formed of a single slab—it is certain that the terms had become practically interchangeable by the sixteenth century, when "seeled" or wainscot coffers are found in inventories in conjunction with "borded chests." Randle Holme, in his Academy or Store House of Armory and Blazon (1682), a fanciful work assigning canting coats to persons called after various familiar objects, makes the distinction depend on the shape of the lid. He writes that a coffer "if it have a streight, and flat couer, is called a chest, which in all other things represents the coffer saue the want of a circular lid, or couer." In royal palaces and great households the officer charged with the disbursement of money was known as the "cofferer" from very early times, and small caskets, like those of ivory in which Gremio "stuffed" his crowns in The Taming of the Shrew, were often termed coffers. Another common diminutive of chest was "fosselett" or "fasselette," of which there were four in Sir John Trevelyan's hall at Nettlecombe, under Henry VIII. The Star Chamber Proceedings of that reign relate that when a house in Cornwall was broken into, the thieves "toke a fosselett with manye deedes therein, and caryed it awaye." The hutches that figure so constantly in early wills be found noticed under a separate heading (see Hutch). Another variety occasionally mentioned in mediæval records was termed an "ark," but its precise character cannot be determined. The word is now taken to imply a chest of large size with a canted lid, and this use is probably traditional, for the epithet gret" is commonly applied to arks in wills and inventories.

The earliest framed chests which have come down to us date from the thirteenth century, and from them all subsequent developments can be traced. The front is framed in wide uprights or "standards," the ends being sometimes tenoned into the uprights at an oblique angle and reinforced with cross-bars of wood (Fig. 3). In this specimen the canted lid is without hinges, revolving upon a horizontal pivot, or "pin hinge," a device seldom found after the thirteenth century. The flanges open with the lid working in a slot in the back stiles, an arrangement obviously designed for greater security, while in some examples an iron plate of pear or kite shape prevents the pivot from being withdrawn. The feet of the Stoke D'Abernon chest (Fig. 4) are worked into small shafts on the inner side, and the front is carved with roundels, a motive of immemorial antiquity found on Egyptian tablets of baked clay and Scandinavian monuments to the dead of the pre-Christian era. There is a slot for money in the lid, and below it a till or tray with a false bottom concealing a well. These tills continued to be used for the collection of alms in defiance of Episcopal Injunctions, being occasionally so contrived that on the withdrawal of a pin they tilt up, shooting the contents into the chest; the lock-plates, though not contemporary, illustrate the original arrangement. At Chichester Cathedral there is another fine example of this type with the flanges prolonged to form handles to the lid, the roundels being spaced

in exactly the same manner as on the Stoke D'Abernon chest.

Over a hundred thirteenth century chests are preserved in churches and museums, the more important being illustrated and described in Mr. Roe's work on the subject. Repeated ecclesiastical enactments partly account for the existence of so large a number, but the general lawlessness of the age caused many domestic chests to be entrusted to churches, for while they remained in private houses they constituted a permanent temptation to thieves. In early metrical romances plunderers are described as breaking them open and rifling their contents in their hurried progress from room to room, the loss of fur-lined gowns at the hands of insurgents being frequently deplored in the Paston Letters. Mediæval testators mindful of this danger sometimes directed that their plate, jewels and muniments should be deposited in "some sure abbaye," to await the owner's coming of age; thereafter the contents were removed, but the chest was left behind as a thank-offering. Others handed over for temporary custody became the property of churches through the sudden death of the owner or a failure to reclaim them. In some monasteries they were preserved for generations without, however, losing their secular character. At Oxford, the common chest of the university, from which any Master of Arts might borrow three pounds on depositing security, remained in St. Frideswides down to the Dissolution. Such provisions for the relief of poverty were not confined to the universities and other corporate bodies. In 1371 a Lord Mayor of London gave a chest with three locks and 1,000 marks therein to be lent to young men, the recital of a de profundis or pater noster being all that was required before they received assistance. Chests are, indeed, inseparably associated with the promiscuous charity of those times: even the beggars who took up their station outside the walls of mediæval towns using them to collect alms. There were hermits at all the gates of Bury, and William Honyborne, a local dyer, appears to have lent one of them this part of his equipment, for in 1493 that tradesman bequeathed "a cophor at the North Gate" to Katherine, his wife, "with a cheyr standing thereby."

From the close of the thirteenth century strap hinges were generally employed in place of pivots, the front and sides being often banded with foliated iron scrollwork of beautiful design, plated and applied over velvet or cloth. The construction remained unchanged, but the fronts were now sometimes carved with an arcade of Gothic tracery contained within uprights of architectural character, the outer stiles being ornamented with fabulous monsters in horizontal panels. This treatment of the uprights can be seen in the mutilated Chevington example (Fig. 5); the mullions and crocketed gables are in the



Fig. 5.—Oak Chest, the front carved with an arcade of Decorated tracery, and the stiles, of which one is missing, with fabulous monsters and birds in compartments; the lock-plate of later date. c. 1380. (From Chevington Church, Suffolk.)



Fig. 6.—Oak Chest, covered with iron scrollwork terminating in fleurs-de-lys; fitted with the usual three locks of ecclesiastical specimens. c. 1400. (From Icklingham Church, Suffolk.)

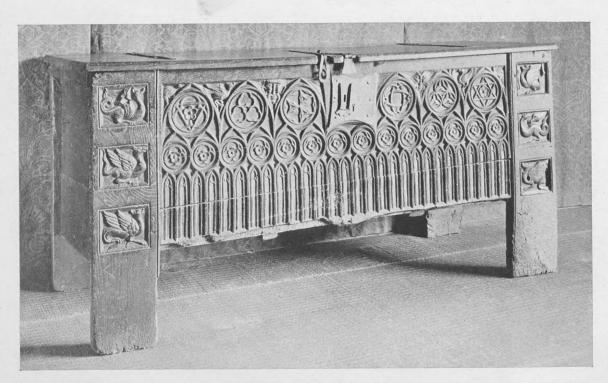


Fig. 7.—Oak Chest, the front carved with an arcade of Decorated tracery, and the stiles with griffins in compartments. c. 1380. (From Ockwells Manor, Berks.)

attained to major rank.

early Decorated manner, and, although somewhat florid in treatment, may well be the work of an English hand. Another chest of this architectural type, which is almost exclusively confined to churches in the Eastern Counties, is given in Fig. 7. Here the arcading is more simple and symmetrical, the griffins decorating the sunk panels on the standards showing the carver's fertility of invention in varying the treatment of a single motive. A precisely similar treatment of these monsters may be seen on a chest in the Victoria and Albert Museum said to have come from the Rhine district; but such patterns were common to many countries at the time and do not establish a foreign origin. Fig. 6 lacks the ordinary structural characteristics, and here the absence of feet may be taken to indicate that the chest was originally screwed to the ground, a common practice to prevent thieves bearing away such receptacles with their contents. The beautiful iron scrollwork, terminating in *fleurs-de-lys*, that covers the whole chest is from the hand of no ordinary smith, but was probably wrought by a monkish craftsman. In the decorative wood-work of East Anglian churches alien influence is very perceptible, and it is frequently difficult to determine the craftsman's nationality.

In the fourteenth century the front was occasionally treated in a realistic manner: jousts and deeds of arms are portrayed on the front panels, the encounter of St. George with the Dragon being a popular subject. In the celebrated York chest (Fig. 9) is seen a favourite mediæval version of the story, the wounded monster being led off into captivity by the virgin Princess, while the King and Queen survey the scene from their castle windows in the city of Memphis. Among the steep-pitched roofs may be detected a crowstepped gable, and this detail figures again more prominently on a contemporary coffer front depicting a similar scene, at the Victoria and Albert Museum. As this particular form of gable does not appear in English architecture until a much later date, there is a strong presumption that the design of these chests was derived from the Low Countries, where, at Ypres and other towns, fine specimens survive. They were probably seen, and perhaps carried off to be copied at home, by English craftsmen serving on the Continent under Edward III; though the possibility of a foreign origin must also be taken into account. The execution of such elaborate chests demanded a skill far in excess of that of the carpenter, and with the development of their art the makers formed a guild of their own. In 1328 the lesser craft of cofferers is mentioned in a list of mysteries authorised to elect their own officers, and by 1422t hey had, apparently,

The mediæval passion for colour and gilding found a natural outlet in the embellishment of woodwork. In the *Polychronicon* we are told that Fair Rosamond, the mistress of Henry II, had a coffer on which were represented, no doubt in colour, "various figures moving like life, as giants, beasts, and birds flying to and fro," and the celebrated chest in Newport church, dating from about 1300, is painted on the lid with figures of Christ, the Virgin Mary, and the Apostles. Fig. 8, formerly in the office of the Chancery Court at Durham, was originally decorated throughout in tempera, and inside the lid, on a green diapered ground, are painted four shields, a centaur running a tilt against a dragon, and at either end the rampant figures of a lion and a griffin. The shields are blazoned as follows: 1, Gules: a cinquefoil ermine, within a bordure sable charged with bezants; 2, Gules, a cross argent between four cinquefoils ermine; 3, England quartering France Ancient; 4, Gules, a saltire argent.



Fig. 8.—Oak Chest formed of planks nailed together and iron-banded; lid decorated in tempera with armorial shields and fabulous monsters; twisted iron rings at sides; the lock missing. Height, 2 ft. 1 in.; length, 6 ft. 4 in.; depth, 1 ft. 4 in. c. 1340. (From Capt. N. R. Colville.)



Fig. 9.—Oak Chest, the front carved in high relief with the legend of St. George and the Dragon; stiles with figures under architectural canopies; plinths below the feet modern. c. 1380. (From York Minster.)



Fig. 10.—Oak Coffer Front, carved in high relief with a representation of the Nativity, with the Annunciation and Coronation of the Virgin on the sinister side. Height, 2 ft. 5 in.; length, 4 ft. 2 in. c. 1430. (From the Victoria and Albert Museum.)



Fig. II.—Oak Chest, the front carved with volutes terminating in large roses, and one side with a Lombardic initial F surmounted by a cup-shaped device; lock-plate missing. Height, I ft.  $5\frac{1}{2}$  in.; length, 3 ft.  $6\frac{1}{4}$  in.; depth, I ft. 6 in. c. 1450. (From the Victoria and Albert Museum.)



Fig. 12.—Back of same Chest, carved with the owner's name, "N. Fares," framed in a vine pattern; the base arcaded, and uprights of architectural character worked on the stiles.



Fig. 13.—Oak Chest, the front carved with an arcade of Perpendicular tracery bordered with roundels; lock-plates not original. c. 1500. (From Ockwells Manor.)

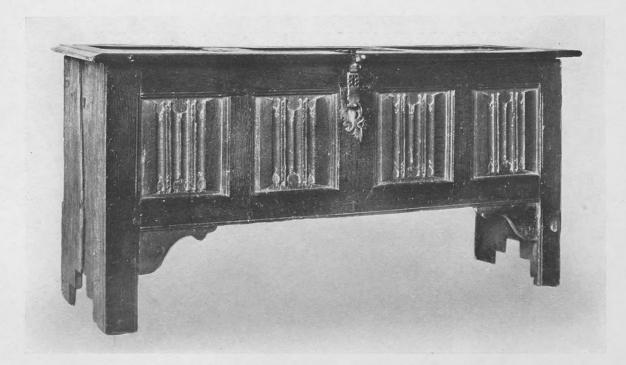


Fig. 14.—Oak Chest, the stiles frame ogee-headed linen-fold panels; lock-plate contemporary, but brackets below the bottom rail later additions. Height, 2 ft. 3 in.; length, 4 ft.  $4\frac{1}{2}$  in.; depth, 2 ft. 3 in. c. 1520. (From Mr. Martin Buckmaster.)

The arms on the first shield are those of Dangervile, or Daungervile, of County Leicester, of which family Richard de Bury, Bishop of Durham between 1335 and 1345, was a member. Although the second cannot be definitely identified, it is reasonable to assume that the cross argent represents an augmentation granted to the bishop. The third shield, England and France quarterly, is the form used prior to 1340, consequently the coffer was probably made before that date. The fourth coat is that of Nevill of Raby, created Earls of Westmorland in 1397.

The blazoning of these shields supports Mr. Roe's conclusion that the chest was made for the celebrated Bishop of Durham, who was Chancellor of England and High Treasurer under Edward III.

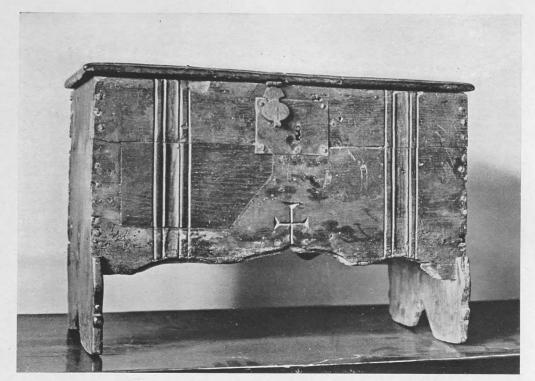


Fig. 15.—Oak Chest, formed of boards pegged together; the front, which has been repaired, shaped at the base, the incised cross suggesting a monastic origin. c. 1500. (From Mr. Gordon Woodhouse.)

Traces of the same decoration can be seen on the till fitted in the interior. Here the structure is formed of single slabs of oak pegged and nailed together, without stiles, and reinforced by plain bands of iron; at the ends are twisted rings for transport. During the last half century the tempera has been varnished, a process which has caused it to blister and crack. The iron handles found on this and many other mediæval examples were provided to facilitate transport; ropes were passed through them, and the chest, slung on poles, was borne on men's shoulders, or on the backs of strong sumpter horses, called, on the Continent, chevaux bahutiers.

Scriptural incidents sometimes took the place of mythological subjects, and the coffer front (Fig. 10) is carved with a representation of the Nativity, the treatment in this instance being distinctively English. On the sinister side the Coronation of the Virgin and the Annunciation are seen, while the shepherds keeping their flocks by night, and the visit of the Three Kings occupy the remainder of the panel. The

different scenes and the detail of costume are most realistically rendered.

About 1450 new principles of construction were introduced from abroad, and chests commence to lose their archaic character. Fronts were now formed of framed-up panels, dovetailing was practised, and tracery was sometimes applied, instead of being carved out of the solid. Chests built on the earlier plan continued, however, to be made until after the close of the Middle Ages, and in Fig. 11 late Gothic detail is found combined with horizontal panels pegged into the stiles. The front is carved with two graceful volutes terminating in large roses, and the back (Fig. 12) bears in Lombardic capitals the owner's name and a device resembling the cup of an acorn. This elaborate decoration of the back proves that the chest served a special purpose, and was intended to stand out in a room. The cusped arcade is a decorative motive of foreign origin borrowed from the "Flaunders chests" so frequently mentioned in contemporary inventories. These chests, often described as of "overseas work," were

of the wainscot type, and formed the model for English craftsmen, who seem to have derived their chairs with panelled back and sides from the same source. They were decorated with Biblical and mythological subjects, or with the familiar linen-fold pattern emblematical of the chalice veil that covered the Host, elaborated at a later date with bunches of grapes, tassels and fringes. Fig. 14 is an English specimen showing the simplicity of treatment favoured in this country, the linen-fold in this instance being ogeeheaded; the interesting lockplate, with its perforated hasp, is contemporary, but the top and the brackets below the bottom rail are restorations.

When mentioned in connection with documents or 'evidences," Flanders chests



Fig. 16.—Oak Chest, base arcaded and spandrels carved with a Gothic leaf. Height, 2 ft. 3 in.; length, 3ft. 3in.; depth, 1ft. 5in. c. 1520. (From Lygon Arms, Broadway.)



Fig. 17.—Oak Chest: the top rail has an incised inscription, and the front is carved with a foliated boss and profile portraits of the owner and his wife in Renaissance taste. Height, 2 ft. 1 in.; length, 4 ft. 1 in.; depth, 1 ft. 7 in. c. 1535. (From the Victoria and Albert Museum.)

are generally termed "counters," the lid, scored for reckoning, being the distinctive feature that gave them this name. In the will of William Honyborne, already cited, the "countour standyng in my plour" is bequeathed to his wife on the condition "that she bye another for my daughter Anneys to the value of VIII S."

In such quantities was Flemish furniture brought into England in the second half of the century that the Guild of Cofferers, "like to be undone by the said wares," petitioned Richard III in 1483 and obtained a statute prohibiting the trade under pain of forfeiture. Whatever may have been the temporary effect of this enactment, after Richard's death it became a dead letter; the work of foreign craftsmen continued to be brought into the realm "ready wrought," and throughout the sixteenth century the productions of English cofferers were largely supplemented by "Dantzic chests." This seems to have been only an alternative name for the "spruce coffers" of earlier times that by now had become particularly associated with the port whence they were shipped. In the will of Alicia Langham of Snaylwell "I pouce hutche" occurs as early as 1448, and John Baset of Bury, when disposing of his goods in 1463, expressed a wish that his "prews coffre" should "alwey remayne" in his house, and with it three of the "fotyd stolys

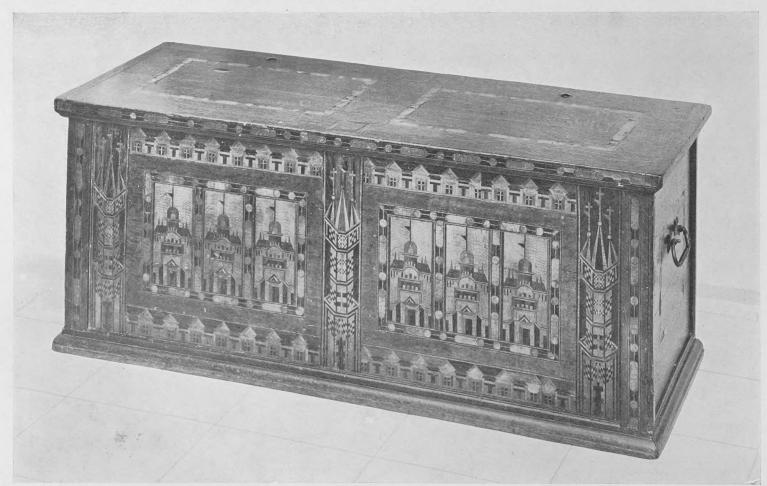


Fig. 18.—"Nonsuch Chest," inlaid in various coloured woods on a light oak ground; interior fitted with a removable chess-board and a box to contain the men. Height, I ft. 7½ in.; length, 4 ft.; depth, I ft. 8 in. c. 1590. (From Mrs. Percy Macquoid.)



Oak chest; the front represents a classical elevation; the panels are inlaid with the arms of Hugh Offley, Lord Mayor of London, and floral arabesques; there are three drawers in the lower portion; the arcaded stand is not original. Height 3ft. 3in., Length 6ft. 6in., Depth 2ft. 4in. c. 1560. (From Southwark Cathedral.)

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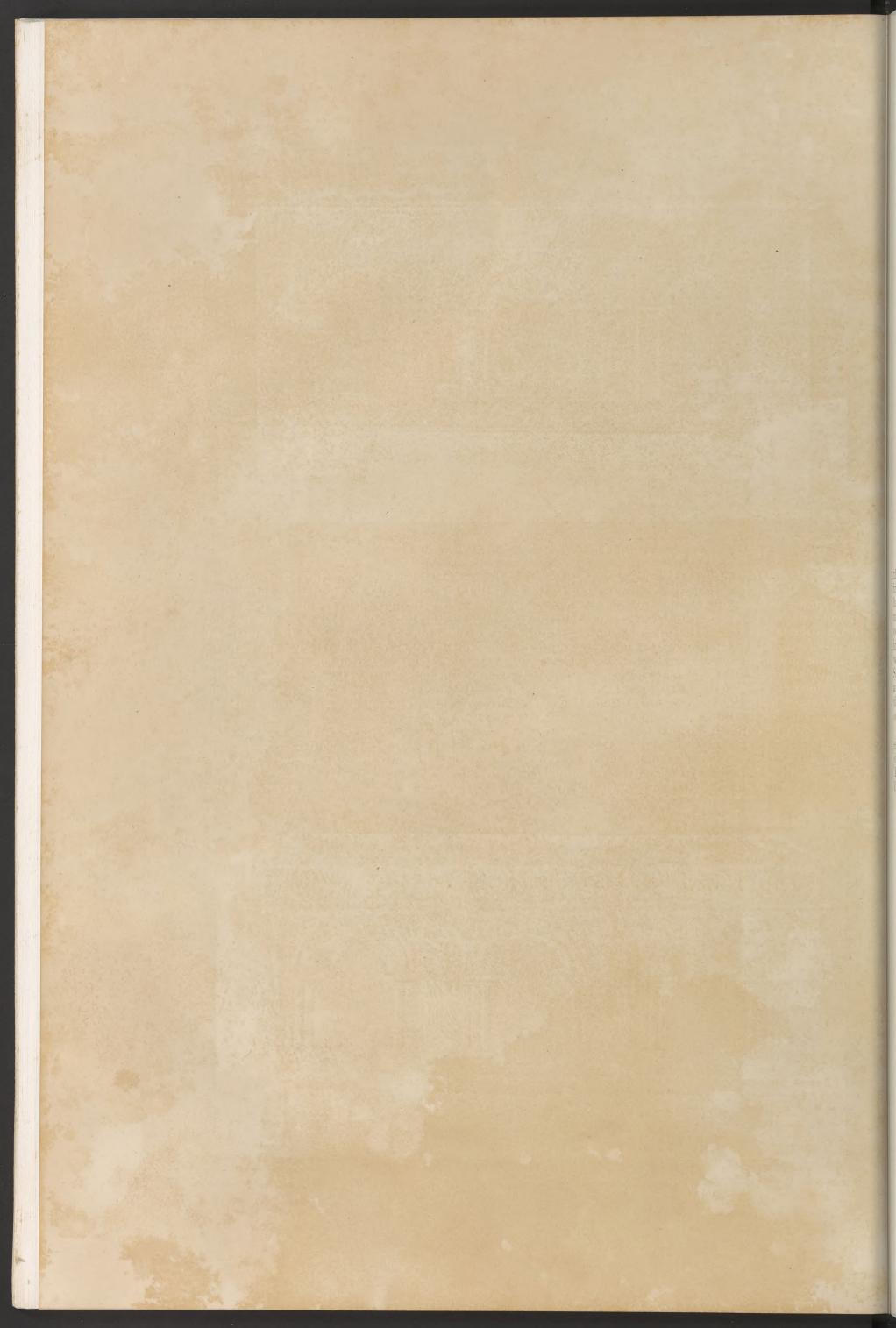




Fig. 19.—Oak Chest; the front arcaded and inlaid with floral arabesques in dark and light woods; rails and stiles elaborately carved. c. 1600. (From Messrs. Stair and Andrew.)

thereto "—an interesting provision suggesting that the stools were stowed away in the coffer when not in use. The tomb of John Baset still remains in the beautiful Chantry Chapel of St. Mary's, Bury, that he founded and endowed. His will affords a vivid impression of the manner of living of this pious and munificent benefactor of the church. A wonderful collection of furniture, plate, jewellery, clothes and other valuables is set down with a wealth of descriptive detail and a felicity of phrase seldom approached in documents of the kind. He was one of the leading citizens of Bury, and probably received the right to wear his much-prized "colers of silver of the king's livery" on the occasion of Henry VI's visit to St. Edmundsbury in 1433, when that sovereign passed some months between the abbot's palaces at Bury and Elmswell, in which latter house Baset had a chamber. By the sixteenth century the use of fir from the shores of the Baltic in the construction of chests had become so familiar that laconic testators occasionally held a bequest of "my spruce" a sufficient explanation.

occasionally held a bequest of "my spruce" a sufficient explanation.

English traceried chests of this period are exceedingly scarce, but a large number of imported examples are preserved in churches. They were often given or bequeathed to chantry chapels, and detailed descriptions of their contents occur in contemporary wills. In 1507 Richard Brereley, rector of Kirk Smeaton, left "to the chauntre at Branburgh where Sir Richard Mylnes servys" his "long iron bonden kyrst for to keep ye chales, ye vestments, and ye evydence belongyng to ye said chauntre," with



Fig. 20.—Oak arcaded chest: stiles carved with terminal figures, and frieze with double-headed dragons. Height, 2 ft.  $4\frac{1}{2}$  in.; length, 4 ft.  $10\frac{1}{2}$  in.; depth, 2 ft.  $1\frac{1}{2}$  in. c. 1590. (From Mr. Ralph Philipson.)



Fig. 21.—Oak Chest: frieze carved with a palmated chain pattern, and panels with conventional floral designs; the pilasters and dentel-moulded base are unusual features. Height, Ift. 10½ in.; length, 4ft. 5 in.; depth, Ift. 10 in. c. 1625. (From Mr. Martin Buckmaster.)

instructions that it was to be divided into two, and "oon parte to have II lokes for ye evidence, ye keyes to be in kepyng as ye composicion shewes." To the service which he had ordained at Smeton he also gave the Flemish "countyr" in his chamber, " for to kepe ye evydence thereto belongyng and other ornaments." Fig. 13 is an English traceried chest of about the date of Richard Brereley's bequest, the front being carved with an arcade of Perpendicular tracery bordered with roundels. As in the majority of instances, it has been somewhat freely repaired.

Originally, it appears to have only possessed one lock-plate, but two others were cut in the upper band of ornament some time after the chest was made, these being again replaced at a later date.

Two small coffers or "fosselletts" of a type used to contain documents may be seen in Figs. 15 and 16. The incised cross on the first example was a common ornament on secular furniture, and

does not necessarily imply ecclesiastical use.

When great nobles changed houses, their plate, linen and other valuables were packed in large chests known as "standards." These figure constantly in the inventories of Reginald de la Pole, Duke of Suffolk, relating to his journeys between Wingfield Manor and Ewelme; they are described as "bowden with yrene," painted or covered with leather and fitted with two locks, the keys of the more important being "in my ladies keping." Their size is suggested by a list of the contents of a single specimen: the altar hangings, tapestry, vestments, cushions, etc., are all enumerated in a list of "stuff brought from Wingfield to Ewelme in a standard." John De Veer, thirteenth Earl of Oxford, directs, in his will, dated April 10th, 1509, that after his decease his executors "in as good haste as they reasonably may shall convey or cause to be conveyed such of his jewels, plate stuff and goods movable as shall be thought most convenient" in chests of this description from Castle Hedingham to the Abbey of Bury. In an inventory of his goods there are long lists of plate and jewels "in great standards or strong coofers," all of iron, some with as many as "VI lokkes upon the same." When Henry VIII moved from Hampton Court to Whitehall, carts were hired to bring the "great standards with the rich cootes of the garde," and on their arrival in London a special house was set apart to contain them. Two were committed to the King's laundress, with instructions that in the one "the cleane stuff" was to be kept, and in the other "the stuff that hath been occupied." Standards were not, however, invariably of vast bulk, and of five belonging to Catherine of Aragon, "covered with lether and peyntid red," none measured more than a "yard and a quarter yard." The term continued to be employed in the traditional sense until well into Georgian times, and in 1713 William Johnson, coffer-maker to Queen Anne, supplied the royal laundress with "One Large Strong Standard Trunk."



Fig. 22.—Oak Chest of archaic construction: the front, carved with an unusual foliated design, bears the Noel arms and date 1620. Height, 2 ft. 1 in.; length, 3 ft. 8 in.; depth, 1 ft. 5 in. (From Mr. C. G. Stirling.)

The ordinary travelling chest of the fifteenth century was known as a "trussing coffer," and for these cuir bouilli was a favourite covering. The leather, first prepared in oils and spirits, was sometimes incised with a pattern and painted or gilded. Cardinal Campeggio's travelling chests were treated with scant ceremony on his failure to gratify Henry's wishes with regard to the divorce. In Hall's Chronicle for 1529, we are told that when "Cardinal Campeius toke his iorney toward the sea the kynges counsail caused his chests and carriages to be opened to see what letters the Cardinal of York had sent to the Court of Rome and there were but a few letters found, for they were sent before in post, but in many chestes wer found old hosen, old coates, and such vile stuffe, as no honest man would cary to haue it, which serch much displeased Capeius and the more because his coffers were like wise opened in Chepe."

In the first quarter of the sixteenth century Gothic forms were gradually invaded by Renaissance detail. The influence of the Church was now on the decline, and, although arcaded chests were still occasionally made, the traceried front



Fig. 23.—Oak arcaded Chest, carved with strapwork; initials E.B. and date 1662 incised on the spandrels are not contemporary. c. 1625. (From Ockwells.)

was generally discarded in favour of profile heads enclosed in medallions, the panels being sometimes elaborated with dolphins and foliated ornament. Early specimens exhibit an interesting mixture of styles, for it was not until about 1530 that Italian ideas obtained any considerable influence upon native craftsmen, and even a hundred years later Gothic tradition lingered on in remote parts of the country. In Fig. 17 Gothic and Renaissance mouldings are found combined, but the conventional profile heads, which originated in representations of the Saviour and Mary, are entirely Renaissance in sentiment. This specimen is contemporary with the Dissolution of the Monasteries, and its simple domestic character is in striking contrast to the magnificent chests "painted and gilded broidered with coral and ornate with precious stones" found by the visitors in the Cathedral Church of Salisbury in 1536; although these were, no doubt, survivals from an earlier age, or even foreign importations. Some of these splendid examples of mediæval art long survived the pillage and destruction of the Reformation. Celia Fiennes, writing in 1697, says that she saw in Winchester Cathedral, "standing in the Quire, ffine painted chests with the bones of the Kings of England yt were buried there." Until the end of the century movable chairs were so scarce that, in the majority of houses, chests and stools remained the ordinary seats, and were, consequently, produced in enormous quantities. The Nettlecombe inventory of 1526 mentions fourteen chests of various sorts and sizes in the "Masters Chamber" alone, and even in France, where a far higher standard of domestic comfort prevailed, we learn, says Viollet-le-duc, that "Du temps de Brantôme encore, à la cour, chez les riches seigneurs, on s'asseyait sur des coffres ou bahuts pendant les nombreuses réunions.'

When colour was desired, marquetry was substituted for painting and gilding, and towards the end

of Henry VIII's reign architectural features were again introduced on chests of decorative character. The celebrated example in St. Saviours' Southwark (Plate I) was given to the church by Hugh Offley, Lord Mayor of London in 1556, and is fully described in A History of English Furniture, (vol. i, pages 63 and 64). The front is composed of arches, architraves and pilasters in the classical style, and the panels are inlaid with the Lord Mayor's arms and floral arabesques. A variety of coloured woods is used in the marquetry, which, by its delicacy,



Fig. 24.—Oak Chest: panels inlaid with floral arabesques in dark and light woods, and inner stiles carved with thistles. c. 1625. (From Lygon Arms, Broadway.)



Fig. 25.—Oak Chest, carved with guilloche patterns and conventional flower-stalks; lid and sides panelled; one of the feet repaired. c. 1635. (From the Lygon Arms, Broadway.)



Fig. 26.—Elm Chest, carved with lozenges and grotesque monsters terminating in scrollwork; the shaped plinth bears an inscription, and is dated 1639. Height, 2 ft.  $9\frac{1}{2}$  in.; length, 5 ft. 10 in.; depth, 2 ft.  $2\frac{1}{2}$  in. (From the Victoria and Albert Museum.)

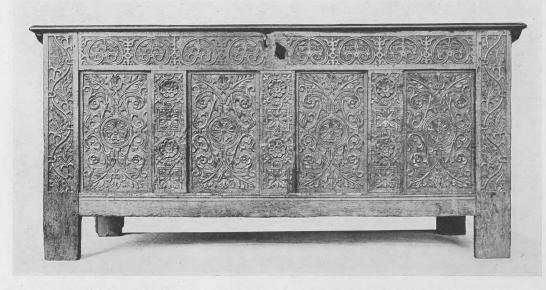


Fig. 27.—Oak Chest, carved with foliated ornament; the lock-plate missing. Height, 2 ft. 8½ in.; length, 5 ft. 8 in.; depth, 2 ft. 1½ in. c. 1640. (From the Victoria and Albert Museum.)

suggests the hand of one of the many Italian craftsmen then domiciled in Southwark. The three drawers in the lower portion represent an innovation marking the first stage in the evolution of chests of drawers. This arrangement is first mentioned in inventories some twenty years earlier, but usually in a connection indicating that coffers thus divided were of foreign origin. Catherine of Aragon possessed one "covered with crymson velvette, garnyshid with gilte nayles having foure tilles therein, the fore fronte of every of them gilte"; this she, no doubt, brought with her from Spain, for the list of her wardrobe stuff suggests that she always retained a preference for the furniture of her own country.

Buildings were often conventionally represented in marquetry in late Tudor times; and, although many similar chests exist on the Continent, the decoration of English specimens may to some extent have been influenced by the celebrated Palace of Nonsuch, built by Henry VIII. In Fig. 18 all the usual features are seen, lanterntopped towers, dormer windows, and bead-and-reel borders being invariably found on chests of this type; a variety of coloured woods is employed in the inlay, laid down on a light oak ground. Within is a chessboard running in vertical grooves, and a small inlaid box provided to contain the men. Chess was well known in England long before the Conquest, and in the Middle Ages proficiency at the game was considered a polite accomplishment. The heroes and heroines of mediæval romances are often introduced engaged in this diversion, while in the household accounts of great nobles there are many entries of disbursements made to discharge losses incurred at chess. In mediæval documents there are frequent references to the injury caused by moth to linen and clothes in chests. John Russell, in his Book of Nurture, published about 1440, says that a careful servant will brush his master's apparel at least once a week:

lett neuer wollyn cloth ne furre passe a seuenyght to be unbrosshen a shakyn

tend therto aright, for moughtes be redy euer in them to gender and alight.

Early in the sixteenth century chests of cypress were introduced to counteract this danger, the wood being esteemed on account of the belief that it was a preservative against moth; the decoration was generally incised or carved in very low relief, the front and sides being dovetailed into the stiles with wide V-shaped intersections. Walnut chests are mentioned in Tudor inventories. The majority of these were Italian cassones, imported into England like the "fower faier flatt Venetian chests of walnutree carved and gilte with locks & keys" which are enumerated among the goods of Robert Earl of Leicester in 1588; but, though the majority of English examples have perished through the ravages of worm, a few are still in existence. The chests placed in churches after the Reformation as the result of Royal and Episcopal Injunctions were severely practical in design. They continued to be provided with the money slot and small hanging box of mediæval times, which was also commonly fitted in domestic specimens, and used to contain trinkets, ribbons, and even tallow candles.

Instead of pilasters, the arcading of late sixteenth century chests is sometimes divided by terminal figures of men and women. In Fig. 19 the ruffs are in the fashion that commenced about 1585; the decoration throughout is vigorous, though barbaric—a common characteristic of Welsh carving—and supported in this instance by the dragons with heads at either end on the frieze. A remarkable chest of this type may be seen in the Dorset Chapel in Withyham Church, Sussex. By this date a marked decadence is generally perceptible both in carving and marquetry, a coarse floral inlay being the principal motive in the panels



Fig. 28.—Oak Chest with two drawers at base; the character of the carving points to a date c. 1655. Height,  $2 \, \text{ft.}$  10 in.; length,  $4 \, \text{ft.}$  10 $\frac{1}{2}$  in.; depth,  $2 \, \text{ft.}$  (From Mr. Harold Peto.)



Fig. 29.—Oak Chest, painted in reds and greens, with tulips and carnations in vases; the stiles are channel moulded. Height, 2 ft. 2 in.; length, 4 ft. 10 in.; depth, 1 ft. 10 in. c. 1655. (From the Victoria and Albert Museum.)



Fig. 30.—Oak Chest, decorated with applied balusters and faceted ornament. c. 1660. (From Mr. E. Lawrence.)

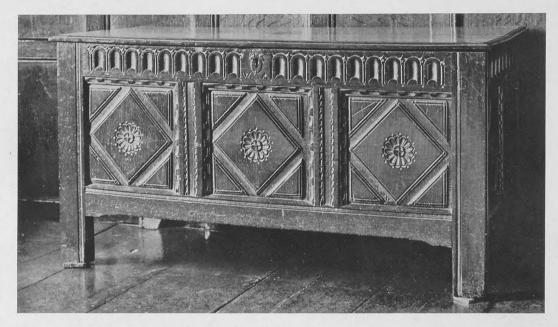


Fig. 31.—Oak Chest: the frieze has a deep thumb moulding, and the inner stiles are of unusual width. Height, 2 ft. 2 in.; length, 4 ft. 4 in. c. 1670. (From the Lygon Arms, Broadway.)



Fig. 32.—Oak Chest inlaid with bone; the pilasters decorated with split balusters; drawers at base of walnut inlaid with lines of box. c. 1655. (From Captain N. R. Colville.)



Fig. 33.—Oak Chest inlaid with bone and mother-o'-pearl; the bevels of the geometrical panels of partridge wood; stiles decorated with applied pendants. c. 1660. (From Mr. Percival Griffiths.)

of arcaded chests. Even in Fig. 20—an exceptionally fine specimen—the rails and stiles are redundant in ornament, the mouldings are thin, and the former picturesque solidity has disappeared. Fig. 22 is a rough household coffer formed of planks pegged together and closely resembling Figs. 15 and 16 in the principles of its construction. The centre is carved with the Noel arms and the date 1620, the treatment of the panels on either side proving that the maker possessed a strong decorative sense. In Fig. 21 the width of the framework is reminiscent of earlier chests; the centre panel is flanked by pilasters which retain a suggestion of the Elizabethan bulb, but the carving shows a later convention. An attempt at architectural design is observable in Fig. 23, where the arches are of irregular size, the centre one being nail headed, while those on either side are supported by small balustered columns. These arches are divided by plain stiles, the corbels intersecting the frieze being ingeniously incised with vertical lines. The lid is panelled, a common feature from this time forward; the roughly incised "EB," with the date 1662 in the spandrels of the two small arches, no doubt commemorates a later owner. In Fig. 24 the thistle decoration of the stiles suggests a Scottish origin, and the neat repetition of motive has a decided charm. The growing poverty of imagination becomes more pronounced in the next example (Fig. 25), in which the uprights are carved with conventional flower stalks, a guilloche pattern forming the rest of the design. This chest resembles a wellknown specimen at the Victoria and Albert Museum bearing the name of Esther Hobsonne, with the date 1637; though, in that instance, the effort to avoid repetition is noticeable, and a greater variety of stock patterns is employed.

Linen and clothes were still often laid down, in spite of a great increase in the number of cupboards (see that Section), and the



Walnut chest inlaid with birds and flowers in various coloured woods on an ebony ground; the stand fitted with a drawer.

Height 3ft., Length 4ft. Iin., Depth 2ft. \frac{2}{4}in. c. 1675. (From Mr. C. D. Rotch.)

To face page 42

chests used for this purpose, carved with her name and the year of her marriage, commonly formed part of a bride's dowry. At Ingatestone, in 1600, a "litell room" was set apart to contain the "lynnen," which was stored in "a long plaine chest with two partitions having a lydd with a spring locke and key." When Charles I's furniture was sold by order of the Council of State after his execution, there were immense quantities of linen and wearing apparel belonging to Henrietta Maria in cypress chests at Somerset House, and until late in the century many householders kept their wardrobe and library In his will, in chests. proved in 1661, Captain Adam Eyre leaves his wife



Fig. 34.—Leather-covered Travelling Trunk studded with brass nails; the lid bears crowned monogram of Charles I; the bottom lets down as a flap. c. 1640. (From Rushbrooke Hall, Suffolk.)

all his goods and movables, "save my apparel and bookes with the chest wherein the same are kept." The variety described in Stuart inventories as a "borded chest" is represented by Fig. 26. The uprights are omitted, and planks pegged together form the front and sides. Something of traditional style is preserved in the shallow ornament of grotesque monsters terminating in scrollwork, and the deeply moulded plinth is shaped in a very effective manner. This specimen is of elm, the carved inscription relating that it was made "In The Yeare Of Our Lord God Anno Do. 1639 by James Griffin"; the interesting lock-plate is of a type often fitted to Stuart chests, but the majority have been broken and replaced by others of less elaborate character.

That vitality still lingered in the design of coffer fronts is proved by the graceful foliated ornament on the panels of Fig. 27, carved by a practised hand: the climbing leafage on the outer stiles is treated with a curious realism, the tendrils being held in place by staples. The shallow ornament and endorsed S-scrolls afford an approximate guide to the date of Fig. 28, which possesses the additional

interest of two drawers below the front.

Furniture and panelling continued to be painted, but in a cruder style, the scriptural and mythological subjects that adorned the chambers of squires and yeomen in the sixteenth century being now seldom attempted. In the Griffin chest (Fig. 26) traces of colour below the lock-plate show that it was still used in the ancient manner as an accessory to carving; but, with the decline of the cofferer's art, it sometimes constituted the only decoration. Fig. 29 is little more than a rough box, well within the capacities of a village carpenter, the tulips and carnations in vases, originally painted in vivid reds and greens, illustrating that innate love of brilliant effects which even the austerities of the Protectorate were powerless to eradicate. Fig. 30 is decorated with applied balusters and faceted ornament, the shaping of the panels in

this particular instance showing more imagination than usual. The fluted cornice of Fig. 31 is a familiar motive on tables and stools of earlier date, but the thin top, wide channel mouldings, and lozenges decorated with rosettes place it in the late Stuart category. Oak chests continued to be made in the provinces well into the eighteenth century, and, although in the majority of examples the carving is very degenerate, the fancy of individual craftsmen occasionally produced original and charming results.

In the concluding phase of this long evolution each successive example proves an exhausted inspiration more clearly than the last, and a welcome relief is provided by chests geometrically panelled and inlaid

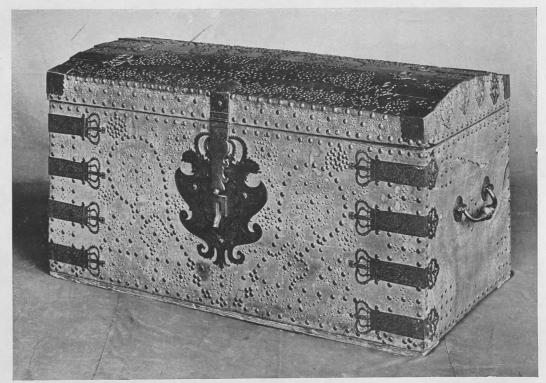


Fig. 35.—Leather-covered Travelling Trunk studded with brass nails; the engraved lock-plate and hinges headed by a crown. Height, 2 ft. 3 in.; length, 4 ft. 2 in.; depth, 2 ft. 3½ in. c. 1670. (From Hardwick Hall, Derbyshire.)

with bone in a foreign taste. which first became fashionable late in James I's reign. Chests and cabinets designed in this taste always exhibit the same characteristics: the main structure is of oak, the polygonal panels are elaborately mitred, and the centres boldly projected. The frieze in Fig. 32 is well carved, the drawers are of walnut inlaid with lines of box, and the pilasters decorated with split balusters. Occasionally mother-o'pearl was introduced and bevels were formed of partridge or zebra wood, the later examples being mounted on bun feet (Fig. 33).

Travelling trunks, in the sixteenth and seventeenth centuries, were covered with cowhide and closely studded with intricate designs in brass nails, instead of the mediæval painted decoration. When Queen Elizabeth moved from one palace to another, she was accom-



Fig. 36.—Chest lacquered in high relief in gold on a black ground; the stand S-scrolled, and mounts in style of contemporary cabinets. c. 1697. (From Chatsworth, Derbyshire.)

panied by several hundred carts laden with chests of this description. Fig. 34 shows a travelling trunk once in the possession of Charles I and given by Henrietta Maria, with other furniture, to Henry Jermyn, Earl of St. Albans. The lid bears the royal monogram below a crown, and the front is covered with a graceful design of birds and foliated arabesques, the bottom letting down as a flap. This specimen was formerly at Rushbrooke Hall, and contained an embroidered shirt and other relics of Charles I. In Fig. 35, a travelling trunk of later date from Hardwick, the lock-plate is elaborately engraved with a floral pattern and a crown, which also forms a finish to the hinges.

The "lynnen in Mrs. Tomazin's charge" at Gilling Castle in 1594 was kept in a trunk, and as the inventory was drawn up to enable Sir William Fairfax to gain an accurate idea of the value of his possessions, the contents are set down with scrupulous precision, the presence of "oon odd sheet of fine holland" being explained by a note that "my lady," his wife, was "wound" in its fellow. The Countess

of Leicester used trunks to contain her jewellery and plate in 1634, while her linen was stored in the "Bed Wardroppe" in the "great blacks trunks at the hed blacke trunke at the bed feete" and in two others bound with iron. Sir Simon D'Ewes, writing to his brother four years later, says, "when the things in your trunk are aired (which upon your direction, I shall remember to have done), I will carefullie open and shutt the same and nothing shall be stured but your cloathes, unless such things as must of neccessitie been removed to take them out.' Richard Pigge, coffer-maker to Charles II, supplied a very large number of trunks covered with "Russia leather" to various members of the Court between 1667 and 1671. He made them of two kinds, with and without drawers, the handles and locks being generally described as "of



Fig. 37.—Chest with domed lid, decorated in black and gold lacquer. c. 1700. Height, 2 ft. 7 in.; length, 4 ft.; depth, 1 ft. 7½ in. (From Denston Hall, Suffolk.)

ye best." In December, 1667, he supplied Madame Chiffinch with one "lyned with sarcenett and quilted" for £3, charging £1 more "for a paire of simple trunks to putt the Duke of Saxonie's Roabes in'; these were covered with "seile skynn" and provided with girdles of ox leather. Until late in the eighteenth century a coffer-maker is found mentioned among the officers of the Royal Household, and the accounts in the Record Office show that between 1750 and 1760 Edward Smith, who then held that office, supplied George II and various members of the Court with a large number of trunks covered with Russia leather. The crown and monogram, so often found on these



Fig. 38.—Chest constructed of Oriental polychrome lacquer panels; the decoration of the framings is English. c. 1700. (From Holme Lacy, Herefordshire.)

travelling trunks, does not necessarily imply royal ownership: many varieties of furniture and other accessories used in the palaces or Government service were stamped in this manner.

At the Restoration, walnut became the fashionable wood, and the massive oak furniture of earlier generations was banished from the homes of the wealthy classes, many fine chests finding their way into cottages and farmhouses. Marquetry examples are rare, the majority being of Dutch origin, but the polychromatic inlay of Charles II's time, so well adapted to the decoration of wide surfaces, was occasionally applied to chests by English craftsmen. In Plate II the front is divided by wide strappings into a centre and four spandrels, and inlaid with coloured birds and flowers on an ebony ground; the stand is fitted with a single long drawer, the cutting of the marquetry is distinctively English, its disconnected character with the mouldings and bun feet pointing to a date about 1675. The normal sequence of marquetry is not to be found on chests, for the seaweed and arabesque varieties were obviously unsuitable to furniture of this type. Even plain walnut chests are scarce, but examples are occasionally found with a herring-bone banding and drawers at the base.

Receptacles fitted with drawers throughout had now become common, but chests to contain linen and clothes were also made to accord with contemporary japanned furniture, and sometimes mounted on elaborate stands. Like the cabinets of that time, they were either imported from the East or made in

England and decorated in imitation of Oriental lacquer. When Pepys visited the Duke of York in 1661, among the furniture that attracted his attention were "two very fine chests covered with gold and Indian varnish given him by the East Indy Company of Holland," while lacquer trunks formed a part of the cargoes of three ships sold at the East India House in 1700. Large blanket chests with domed lids were another fashionable form of bedroom furniture. were often decorated by ladies, and are to-day sometimes found in the attics of old houses, generally in a very bad state of repair. The account book of the first Duke of Devonshire for September, 1697, records the arrival of lacquer chests at Chatsworth, a payment being made to Henry Lobb the Joyner for "2 bills for cases for ye Japan chests." Fig. 36 is probably one of these, the S-scrolled



Fig. 39.—Chest with domed lid, decorated in black and gold lacquer; the front opens as doors, and the bracket feet are painted in a diaper pattern. Height, 3 ft.; length, 3 ft. 9 in.; depth, 1 ft. 10½ in. c. 1710. (From the late Mr. Basil Oxenden.)

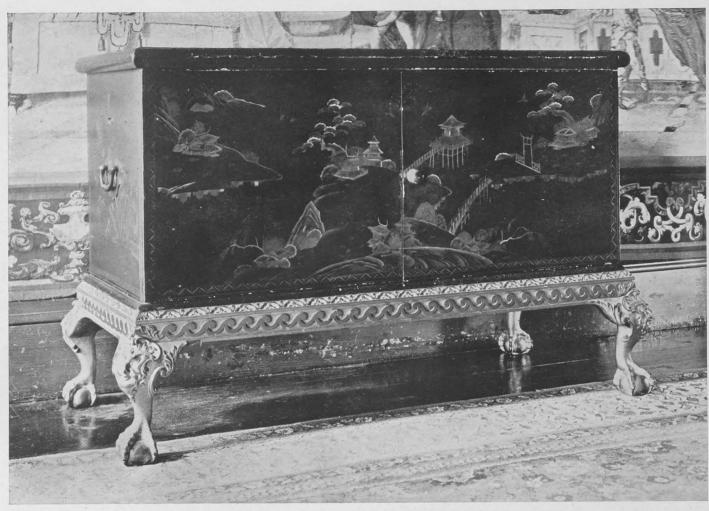


Fig. 40.—Chest, decorated in black and gold lacquer; the cabriole legs of the gilt stand carved on shoulders with satyr masks. c. 1735. (From Chevening, Kent.)

stand with serpentine stretchers according with the date of the entry in the accounts; the black and gold decoration is English, isolated designs in high relief recalling the early experiments of Charles II's reign. Fig. 37 is a blanket chest with a domed top, japanned in black and gold, the ground, damaged by rough usage, being now quite lustreless. The grotesque Chinese figures spearing a dragon on the front are spiritedly drawn, but the costumes betray the usual ignorance of Eastern



Fig. 41.—Chest, decorated in black and gold lacquer; stand supported on gilt wyverns and S-scrolled legs. c. 1740. (From Kimbolton Castle, Huntingdon.)



Fig. 42.—Oak Chest on cabriole legs; fielded panels and two drawers above the shaped under-framing. Height, Ift. 9 in.; length, 2 ft.; depth, Ift. c. 1720. (From Major Herbert Jenkins.)



Fig. 43.—Mahogany Chest with a drawer in the lower portion; the stand supported on cabriole legs carved with acanthus and finishing in lion-paw feet. c. 1730. (From Mr. Percival Griffiths.)

customs. In Fig. 39, a larger example, a design of a tea garden travels across the doors, and in composition and drawing the artist has caught something of the Oriental spirit; the bracket feet, painted in a diaper pattern, and the flat decoration point to a date towards the end of Queen Anne's reign. A beautiful example (Fig. 38), formerly at Holme Lacy, is constructed of panels of polychrome Oriental lacquer, the design showing how great was the gulf between the English imitator and the Chinese artist. Fig. 40 is a later linen chest, in which the front has been cut into two doors, marks of the old lock-plate being clearly visible. Here the design has degenerated into straggling painted ornament of pseudo-Oriental character; the frieze of the stand is carved with the wave pattern so often introduced on early Georgian furniture, and bold cabriole legs, scrolled on the inner side, shoulder in finely modelled satyr masks. A more ambitious decoration, carried out on the small scale, that had become customary by about 1740, is seen in Fig. 41. The chest is, however, entirely subordinate to the very ornate stand, formed of wyverns, with a shell in the centre of the frieze and S-scrolled legs at the

A reminder that the evolution of oak chests extended into the eighteenth century is afforded by Fig. 42. In the majority of carved examples the decoration is decadent and sometimes merely incised, but here the panels are fielded, a shaped under-framing and short cabriole legs showing the influence of contemporary fashion. To this type, with drawers fitted in the stand, the term "mule chest" is generally applied. The old demand for a receptacle in which the bedroom hangings, linen and blankets of a large house could be conveniently stored was met by walnut chests fitted with one or more drawers at the base to afford additional accommodation. Brass handles were generally provided to lift such chests off the stands, as in Fig. 43, where the cornice moulding, wide cabriole legs carved with acanthus and finishing in lion-paw feet, and apron centring in a fluted shell are all characteristic of early Georgian taste. Fig. 44 dates from about 1760, and, like other furniture at Lulworth Castle, is by a maker whose work has a strong individual character; the lattice-work decoration shows a clever adaptation of a fashionable motive, the panels of lighter mahogany on the sides being bordered by a small bead-andreel moulding.



Fig. 44.—Mahogany Chest with a drawer in lower portion; decorated with lattice-work. Height, 3 ft. 2½ in.; length, 4 ft. 1½ in.; depth, 2 ft. 3½ in. c. 1760. (From Lulworth Castle, Dorset.)



Fig. 1.—Combined Court-cupboard and Chest of Drawers of oak: the sides areaded and decorated with turned pendants. Height, 4ft.; length, 3ft. 1in.; depth, 1ft. 7in.

c. 1650. (From Mr. J. Thursby Pelham.)

In the second half of the eighteenth century chests were, in a great measure, superseded by other varieties of bedroom furniture. Many of the "clothes presses" that figure in the trade catalogues of Chippendale and his contemporaries preserve the chest form, but the front is generally enclosed by doors. In the Director (1754) Chippendale gives several designs for furniture of this type, describing those with drawers at the bottom as "a press and chest combined in one piece." The inconvenience inseparable from storing clothes in a chest without partitions was obviated by fitting the interior with sliding shelves, resembling those provided in wardrobes of this period (see Cup-BOARDS AND WARDROBES). Chippendale recommends that the shelves of such presses should be covered with baize.

CHESTS OF DRAWERS.—The chest of drawers, as the name implies, is a coffer-like construction with the interior occupied by drawers. Its evolution from a chest is clearly indicated in early

bedrooms of Sir William Petre's well furnished house at Ingatestone in 1600 contained a large number of cupboards and presses, but the

inventory mentions nothing resembling a chest of drawers. The accession of James I coincided with a great increase in luxury, but even by courtiers coffers continued to be employed for clothes and linen.

A connection with the chest is apparent in the construction of early specimens; the framework is massive and the drawers are very deep. To enable these to run easily, bearers were almost invariably fixed to the carcass, the sides of the drawers being grooved to receive them, a practice continued until after the Restoration, when runners were substituted (see Construction). Many early pieces provided with drawers are difficult to classify. Thus, we have "cupboards of boxes" and several composite forms, half cabinet or cupboard and half chest of drawers. Of these, Fig. 1 is a good example, drawers being introduced in place of the usual doors forming the lower portion of a court-cupboard.

Almost every novelty in construction or decoration originated on the Continent, and the importation of chests of drawers probably caused the fashion to spread in this country. Under



Fig. 2.—Oak Chest of Drawers inlaid with bone; the frieze contains a single long drawer, the central corbel serving as a clutch; the geometrically moulded doors are panelled in bevelled octagons; the feet are not original. c. 1650. (From Mr. Frank Green.)

references, Minsheu writing in 1599 of "a great chest or standard with drawing chests or boxes in it." A drawer at the base of a chest marks the starting point in this development, an innovation which originated on the Continent. Hugh Offley's chest in Southwark Cathedral, presented to the church in 1556, has three drawers in the lower portion (see Chests, Plate I); but, though "coffyns of boxes" and writing cabinets fitted with small receptacles were already becoming plentiful at that date, nearly a century elapsed before the subdivision of the chest was completed and the whole front converted into a series of drawers. The



Fig. 3.—Oak Chest of Drawers of architectural construction, inlaid with floral designs in ivory and mother-o'-pearl; pilasters and panels faced with ebony. c. 1650. (From Mme. Jacques Balsan.)



Fig. 5.—Oak Chest of Drawers, inlaid with bone and mother-o'-pearl, dated 1662; the deep drawer centres in a spoked octagon. Height, 4 ft. \frac{3}{4} in.; length, 3 ft. 10 in.; depth, 1 ft. 11\frac{1}{4} in. (From Stourhead, Wilts.)



Fig. 4.—Oak Chest of Drawers, inlaid with ivory and mother-o'-pearl, dated 1651; the frieze corbelled out; the bevels of the diamond-shaped panels of partridge wood; each door in the lower portion encloses three drawers; the feet not original. (From Lady Assheton-Smith.)



Fig. 7.—Oak Chest of Drawers, inlaid with ivory and mother-o'-pearl; the two end panels of the deep drawer in the upper portion made to simulate cubboards. c. 1665.

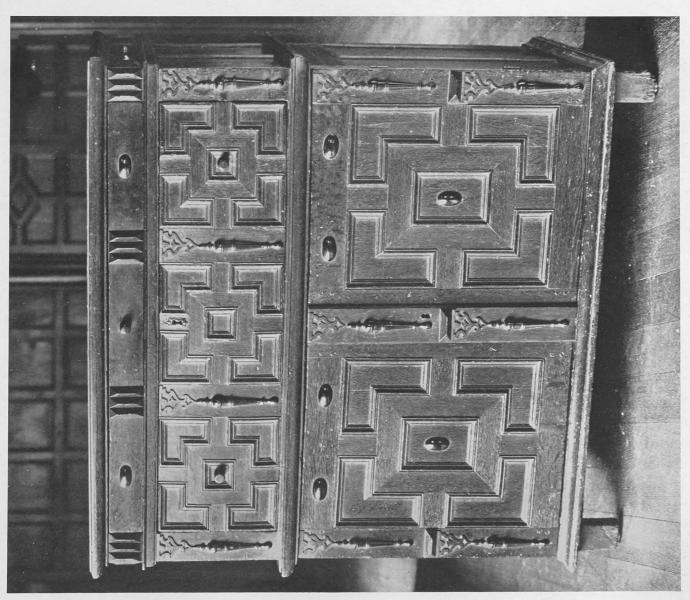


Fig. 6.—Oak Chest of Drawers, geometrically panelled, and decorated with bosses and fret-cut ornament heading applied pendants. c. 1660. (From Mr. 4. de Navarro.)

#### Chests of Drawers



Fig. 8.—Teak Chest of Drawers, decorated with applied pendants and fret-cut ornament. c. 1665. (From Mr. R. Woodhouse.)



Fig. 9.—Oak Chest of Drawers, inlaid with bone and panelled with octagons; front faced with sycamore and snakewood; stand of later date. c. 1665. (From Mr. C. H. F. Kinderman.)

James I we were for a time in alliance with Spain, and a quantity of furniture inlaid with ivory or bone and mothero'-pearl in the Moorish taste made its way into England. This style soon became naturalised and imbued with a sentiment distinctively English. In Fig. 3 scholarly structure is combined with the picturesque ivory and mothero'-pearl decoration, the design showing the architectural influence of Inigo Jones, who died in 1652. The broken pediments heading the doors are finely scrolled, while the well considered pilasters and bevels of the panels are faced with ebony; on the sides are double arches in low relief decorated with acorn pendants and a split baluster. The same structural characteristics are found, with trifling modifications, in all the larger chests of drawers inlaid in this style. A single deep drawer below is surmounted by a number of small receptacles enclosed by doors; the most common variation being to place the deep drawer in the upper portion.

In Fig. 2 we advance a stage nearer the true chest of drawers, the comparatively small size rendering a division into stages unnecessary. The geometrical mouldings, the chequer pattern of the frieze, and the projection of the octagonal centres show an English adaptation of this taste; the ground is of oak throughout inlaid with bone, while in more elaborate specimens the bevels are often formed of partridge wood. In the bricking of the cornice and the treatment of the frieze, corbelled out to form handles to the drawer, Figs. 4 and 5 closely resemble Fig. 2. The escutcheons on this drawer are dated, in the one case, 1651, and, in the other, eleven years later—a valuable guide for the arrangement of such specimens in a correct sequence. They represent a revival of this particular style, discarded during the troublous times of Charles I, and prove that, in spite of a general eclipse of taste, decorative furniture was occasionally produced under the Protectorate. Fig. 6 shows the same construction, but here there is no inlay, the decoration being confined to bosses and fret-cut ornament heading applied pendants. Fig. 7 marks another step forward, for doors are now discarded, the drawer mouldings being repeated on the





Fig. 10.—Chest of Drawers of yew on a foundation of oak; the spiral twist between the drawers an unusual feature; handles and lock-plates not original. c. 1685. (From Mrs. H. Hope.)

Fig. 11.—Oak Chest of Drawers, geometrically panelled; the bracket feet of an early type. Height, 2 ft.  $7\frac{1}{2}$  in.; length, 3 ft.; depth, 1 ft. 8 in. c. 1685. (From Mrs. Percy Macquoid.)

sides; a single deep receptacle is retained in the upper stage, but the two end panels are made to simulate cupboards. A very exceptional specimen of this phase of the evolution is seen in Fig. 8. It is of teak throughout, and was, no doubt, constructed from some logs of that hard and close-grained wood brought back by an East India merchantman.

The complete chest of drawers makes its appearance with the next example (Fig. 9), decorated with a profusion of bone inlay and mounted on a stand of somewhat later date. The drawers are panelled in oval octagons boldly projected, the bevels being of snakewood, and the front so overlaid with this wood and sycamore that the original oak surface is entirely obscured. This specimen coincides with the setting in of early Restoration taste, when vivid effects were much in demand, even by those who could not afford expensive floral marquetry. It was an age of novelties, the more advanced civilisation of the



Fig. 12.—Oak Chest of Drawers; the corbelled out frieze and early form of bracket feet point to a date c. 1670. (From Mr. W. J. Fieldhouse.)



Fig. 13.—Oak Chest of Drawers on stand; drawers geometrically panelled, and the divisions between them decorated with knobbed turning; outer framework carved. c. 1685. (From Ixworth Abbey, Suffolk.)



Fig. 14.—Walnut Chest of Drawers, inlaid with floral marquetry, light on a dark ground. Height, 3 ft. 1 in.; length, 3 ft. 2½ in.; depth, 1 ft. 11¾ in. c. 1685. (From Rev. Wilfred Brocklebank.)



Fig. 15.—Walnut Chest of Drawers, inlaid with a marquetry of birds and flowers in various coloured woods on an ebony ground. c. 1685. (From Clevedon Court, Somerset.)



Fig. 16.—Walnut Chest of Drawers, inlaid with long-tailed birds, dark on a light ground; the top decorated in a similar taste, the stand much restored. Height, 3 ft. 2 in.; length, 3 ft. 1½ in.; depth, 2 ft. c. 1695. (From Mrs. Percy Macquoid.)



Fig. 17.—Walnut Chest of Drawers, inlaid with seaweed marquetry, dark on a light ground. c. 1700. (From Cora Countess of Strafford.)



Fig. 18.—Double Chest of Drawers, lacquered in black and gold, and surmounted by hooded mouldings decorated with escallops in gesso-work gilt. c. 1700. (From Mrs. Alfred Morrison.)



Fig. 20.—Chest of Drawers, lacquered in black and gold; stand designed in the Chinese taste; handles and lock-plates original. c. 1700. (From Lady Henry Grosvenor.)



FIG. 19.—Chest of Drawers, lacquered in black and gold, and mounted on an arcaded stand with taper legs united by waved stretchers. c. 1700. (From Mrs. H. Cordes)

#### Chests of Drawers

Continent having inspired the returned courtiers with a desire for increased comfort in their own homes; cabinets became abundant, bureaux were introduced, and chests of drawers came into general use among the wealthier classes in place of the time-honoured chests and coffers. The love of dress spread rapidly, a natural revulsion from the deadening effects of Puritan rule, and consequently more convenient receptacles were required for clothing, now often made of thinner materials, which would have suffered severely by compression in a chest. In the arrangement of the drawers Fig. 12 resembles Fig. 7, but the flat corbelled projection of the frieze in conjunction with bracket feet of an early type establishes a rather later date.

By 1685 these traditional forms of construction had become obsolete, and the last suggestions of an evolution from the chest disappear. When bone and mother-o'-pearl inlay had been abandoned, geometrical mouldings generally constituted the only decoration on oak chests of drawers. Fig. 11 shows another early form of bracket feet, while in Fig. 10, interesting because it is of yew on a foundation of oak, there is a touch of originality in the twist introduced on the mouldings between the



Fig. 21.—Oak Chest of Drawers with fielded panels, mounted on a taper-legged stand; handles of scrolled cherub heads. Height, 4 ft. 2 in.; length, 2 ft. 2 in.; depth, 1 ft. 10 in. c. 1695. (From Mrs. Percy Macquoid.)

drawers. Fig. 13 is mounted on a stand with turned baluster supports, waved stretchers, and a single

For luxuriously appointed bedrooms chests of drawers were made veneered with walnut, the tops inlaid in the fashion of contemporary tables, and the drawer fronts decorated with oval-shaped panels in a similar taste. They illustrate a familiar evolution of English marquetry, the polychromatic birds and flowers of the closing years of Charles II's reign—among which ivory leaves are often introduced—being superseded by quieter tones and finally by the seaweed marquetry of William III. The florid conventional treatment was a short-lived phase, drawing became more naturalistic, bandings wider, and the space between the panels was reduced. Figs. 14 and 15 show two marquetry chests of drawers on their original stands. The first example represents the normal arrangement of about 1685, the top being divided by bands of walnut into an oval and four triangular corners. The floral designs are somewhat formal and scattered, the ground between the panels being of plain walnut, while in more elaborate specimens it is formed of oyster-pieces cut from the boughs. In Fig. 15 the flowers show greater breadth of handling, tulips, roses and carnations being rendered with realistic fidelity. The original stands of such chests of

drawers are sometimes fitted with a single long drawer, but in most cases these stands have been renewed. Foliated acanthus and long-tailed birds inlaid in browns, buffs, and black woods (Fig. 16) gradually supplanted highly coloured birds and flowers, preparing the way for minute arabesques, when the chromatic scale of the worker in marquetry was still further restricted. Fig. 17 is a representative specimen of this final development, a style inspired by the workshops of Boulle, but with a fine inlay of walnut or sycamore replacing the metal and tortoiseshell of the original. The top is decorated with oval and trefoil-headed designs, dark on a light ground, and the drawers with the same delicate seaweed or endive marquetry; on the sides a feathered border encloses



FIG. 22.—Small Chest of Drawers, veneered with oyster-pieces of walnut, on a stand with turned baluster supports; top inlaid with geometrical lines, and the sides decorated with large lozenges in sycamore. c. 1685. (From Bourne Park, Kent.)

the panels, and the stand is also enriched.

When japanning became a fashionable craze, chests of drawers were often decorated by amateurs, cabinets and other ornamental pieces of furniture being generally reserved for more practised hands. These japanned specimens are seldom found before 1600, when a knowledge of the process had been widely disseminated through the Treatise published by Stalker and Parker. Bedrooms were sometimes decorated throughout in this taste, plain chests of drawers of oak or deal being japanned to match the rest of the furniture. They were frequently mounted on arcaded stands with taper or pegtop headed legs, united by waved stretchers,



Fig. 23.—Chest of Drawers, veneered with finely figured burr walnut, on a stand with peg-top headed legs; the handles and lock-plates are remarkable Height, 4 ft.; length, 2 ft. 6 in.; depth, I ft. 3 in. c. 1690. (From Mr. J. Thursby Pelham.)



Fig. 24.—Oak Chest of Drawers, veneered with partridge wood and oyster-pieces of walnut; the sides sycamore, mouldings and stand oak. Height, 3 ft. 2 in.; length, 3 ft.; depth, 1 ft. 10 in. c. 1690. (From Mrs. Percy Macquoid.)



Fig. 25.—Chest of Drawers, veneered with yew and inlaid with lines of boxwood; framework decorated with knobbed turning. c. 1695. (From Mr. E. Lawrence.)



Fig. 26.—Chest of Drawers, veneered with figured burr walnut, and inlaid with fine lines of sycamore; the box surmounting it decorated in a similar taste. Height, 2 ft. 10 in.; length, 3 ft.; depth, 1 ft. 10 in. c. 1705. (From Mr. Ralph Edwards.)



Fig. 27.—Chest of Drawers, veneered with walnut cross-banded with sycamore; drawers shaped, fluted pilasters at corners, and a slide below cornice. Height, 2 ft. 8 in.; length, 2 ft. 8 in.; depth, 1 ft. 2 in. c. 1715. (From Mrs. Percy Macquoid.)



Fig. 28.—Walnut Chest of Drawers with folding top for writing supported on runners, one of a set of four. Height, 2 ft.  $10\frac{1}{4}$  in.; length, 2 ft.  $6\frac{1}{4}$  in.; depth, 1 ft.  $2\frac{1}{4}$  in. c. 1705. (From Stourhead.)



Fig. 30.—Tallboy, veneered with burr walnut symmetrically arranged; bottom drawer centres in an inlaid semicircle. 1710.
(From Mr. E. M. Rice.)



FIG. 29.—Tallboy, veneered with finely figured burr walnut, surmounted by a straight hollow cornice; corners of upper portion canted and decorated with flutings. c. 1710. (From Mr. E. Lawrence.)



Fig. 32.—Oak Chest of Drawers; frieze shaped, cupboard and two small drawers inlaid with stars. c. 1720. (From Mr. Edward Hart.)



Fig. 31.—Walnut Chest of Drawers on stand; acanthus carved corners and cabriole legs terminating in webbed feet with ivory claws; fluted columns headed by Corinthian capitals. c. 1715. (From Mr. E. M. Browett.)



Fig. 33.—Mahogany Chest of Drawers; central portion in projection, the corners finishing in fluted pilasters with Corinthian capitals; the base deeply moulded. Height, 3 ft. 2 in.; length, 4 ft. 1½ in.; depth, 1 ft. 10½ in. c. 1750. (From Mrs. Inman.)

Plain veneered chests of drawers, contemporary with marquetry and japanned specimens, are often remarkable for the variety of veneers, tulip, rosewood, and other exotic woods being ingeniously combined with native walnut. In Fig. 24 the internal structure, framings, and castellated mouldings are of oak, but the bevels are of partridge wood, the panels of oyster-pieces of walnut, and the sides of sycamore. Although this chest of drawers was probably not made before 1690, the construction is still somewhat archaic; the boldly projected panels revert to an earlier manner, and the top drawer is also unusually deep

A favourite method of enhancing the carefully chosen figured walnut veneers employed on so much furniture of this class



Fig. 34.—Chest of Drawers of camphor wood on a stand with lion-paw feet; probably made in China for an English resident. Height, 3 ft. 2 in.; length, 2 ft. 10 in.; depth, 1 ft. 5 in. c. 1750. From Mr. J. Thursby Pelham.)

as in Fig. 19, where the drawing of the birds, figures, and buildings is very elementary. Fig. 20 is a rare and interesting specimen of the highest quality, the stand in this instance showing an appreciation of Chinese proportions, while the distribution of ornament in rather high relief is exceedingly skilful. The gold is beautiful in colour, and the original lock-plates establish a date about 1700. In the double chest of drawers (Fig. 18) the hooded pediment recalls the cornice design of the red damask bed at Hampton Court Palace, made for George II when Prince of Wales (see Beds, Fig. 23). These hooded mouldings, with intervening escallops, are decorated in gesso-work gilt; the detail of the japanning is small and raised, the execution betraying the work of an amateur hand.

much furniture of this class was to inlay the surface with lines of holly or boxwood in geometric patterns. Figs. 22, 25 and 26 are examples of this treatment. In the first, notable for its small size, geometrical lines are confined to the top; the body of the piece being veneered with oyster shells of walnut, crossbanded, and the sides decorated with lozenges in sycamore. The turned balusters of the stand and single half-round mouldings suggest a date about 1685. Fig. 25 still retains the knobbed turning and bun feet of Jacobean times, while Fig. 26, about ten years later in date, shows inlay judiciously subordinated to figured veneer. The box, treated in a similar manner, is one of many made at this period to match the larger pieces, and used for lace or gloves.

Chests of drawers mounted on stands were also made in walnut during William III and Mary's reign. Of these, Fig. 23 is an exceptional specimen, for the proportions are elegant, the wide oversail of the cornice unusual, and the delicate peg-top headed legs of the stand original; whereas in the majority of

instances they have been renewed. Here the execution is of the highest quality. the walnut veneers most skilfully matched, while handles and lock-plates represent the finest English metal-work of about 1690. That these beautiful mounts were then being produced in considerable quantities is suggested by Fig. 21, which shows them applied to a plain oak chest of drawers with fielded panels, also on its original stand. Although the lock-plates are comparatively simple, the scrolled cherub's head forming the drop handle is even more charming in design than the demi-female figure of Fig. 23.

References to chests of drawers in inventories and correspondence of the period are comparatively rare, but Pepys records that on July 1st, 1661, he bought in the City



Fig. 35.—Mahogany Chest of Drawers on cabriole legs carved with acanthus and finishing in paw feet; drawers edged with a small cock beading. c. 1750. (From Mr. Percival Griffiths.)

"A fair chest of drawers" for his own chamber. Richard Legh of Lyme had two in a bedroom in 1697, and four years later the first Earl of Bristol paid £1 178. 6d. for a chest of drawers at Stow-Green fair. That they were well known in the American colonies long before this date is proved by the number of allusions, from 1645 onwards, cited by Miss Singleton in her book on Colonial furniture; but in England down to the opening years of the eighteenth century, they are seldom recorded. In the lists of furniture in the Royal palaces drawn up by the Yeomen of the Wardrobe, this particular variety figures only at Kensington, where, among the goods "in the charge and safe keeping of Symon de Brienne in 1696–7," "one Wallnutree chest with drawers in it" is mentioned in the wardrobe, and another of "India Jappan" in Queen Mary's new bedchamber, which contained a large quantity of lacquer furniture. Although Dyrham Park, in 1710, was well supplied with "Dutch chairs," Delft ware, "Indian Skreens," and other contemporary novelties, we learn from an inventory of its contents that there were only two chests of drawers in the house; and even twenty years later an inlaid specimen in the dining-room is the sole representative of such furniture noted at the Countess of Warwick's house in Burlington Street. It is, however, certain that many were made under Queen Anne, and still more under George I; nor would their

price have put them beyond the reach of people of moderate means. In his Diary for 1717 Mr. John Tomlinson, writing about the sale of some family furniture, complains that an old-fashioned chest of drawers was valued at 18s., "when one may buy a new and fashionable pair for a guinea or a little more." In the early eighteenth century they were generally simple in design, veneered with walnut, often of beautiful figure, on a foundation of pine, the drawers being of oak dovetailed in the finer manner that had now become general, and divided by double half-round mouldings. Contrasts of tone were contrived in the walnut veneers which were often crossbanded with a lighter wood, and variety was sometimes obtained by the shaping of the drawers, as in Fig. 27, where fluted pilasters are carried down to the ground and cleverly combined with bracket feet. Small specimens were also made at this time with a folding top for writing, supported on runners (Fig. 28).



Fig. 36.—Mahogany Chest of Drawers on cabriole legs carved with acanthus; handles in French taste. c. 1755. (From Mr. Percival Griffiths.)



Fig. 37.—Commode Chest of Drawers; the serpentine front veneered with fiddle-back mahogany; the corners carved with a vine pattern; handles and lock-plates in French taste. Height, 2 ft. 8½ in.; length, 4 ft. 5 in.; depth, 2 ft. c. 1750. (From Mr. J. Thursby Pelham.)



Fig. 38.—Commode Chest of Drawers, veneered with Cuban mahogany; corners fluted, and bracket feet united by a carved apron; a slide fitted below the cornice. Height, 2 ft. 10 in; length, 3 ft. 6 in; depth, 2 ft. c. 1755. (From the Victoria and Albert Museum.)



Fig. 39.—Mahogany Chest of Drawers with a knee-hole in the centre and a broken plinth carved with acanthus; a slide below the cornice, and three compartments on both sides fitted with small deal drawers numbered for specimens. Height, 2 ft. 10 in.; length, 3 ft.  $8\frac{1}{2}$  in.; depth, 2 ft. 7 in. c. 1760. (From Lulworth Castle, Dorset.)



Fig. 40.—Mahogany serpentine-fronted Chest of Drawers; top gadrooned, corners carved with lattice-work, and plinth with an egg-and-tongue moulding; handles and lock-plates in French taste. c. 1755. (From Mr. Frank Partridge.)



Fig. 41.—Mahogany Chest of Drawers with folding top supported on brackets in the Gothic taste. Height, 2 ft.  $6\frac{1}{2}$  in.; length (of top), 2 ft. 7 in.; depth, 2 ft.  $6\frac{1}{2}$  in. c. 1765. (From Mr. F. Howard Reed.)

Towards the end of Queen Anne's reign tallboys, or double chests of drawers, were introduced, the design being inspired by con-temporary Dutch models. They were surmounted either by a straight, hollow cornice, or by a curved and broken pediment; the canted corners were decorated with flutings, and a slide for brushing clothes was often fitted above the top drawer of the lower portion. Figs. 29 and 30 are remarkable specimens, the selection and matching of the burr walnut veneer showing what care was sometimes lavished even on furniture of an utilitarian character. In Fig. 30, sections cut from the root of the tree are cleverly combined to produce a beautiful symmetrical effect, the pattern being perfectly balanced throughout. Wide mouldings divide the two stages, and the bottom drawer centres in a semicircle starred in box and holly, a detail borrowed from Holland and frequently found on early tallboys. Such pieces remained

popular until Chippendale and his school introduced other varieties of bedroom furniture, a combined form being also made in walnut, and later in mahogany, with the top drawer fitted for writing (see Bureaux, Figs. 24 and 35).

The chest of drawers on stand continued to be produced under Queen Anne, but, instead of the twisted or peg-top headed supports of William III's reign, the legs are now of cabriole form, and stretchers disappear. At first the cabriole was narrow at the shoulder and terminated in the hoof foot which preceded the claw-and-ball, but later it became wider, following the evolution of tables and chairs. In Fig. 31 the usual canted corners are replaced by fluted columns with Corinthian



Fig. 42.—Mahogany Chest of Drawers with serpentine break-front decorated with lattice-work; two writing slides fitted below the cornice. Height, 2 ft.  $6\frac{1}{2}$  in.; length, 4 ft. 7 in.; depth, I ft.  $5\frac{3}{4}$  in. c. 1760. (From Bayfordbury, Herts.)



Fig. 43.—Mahogany Tallboy; cornice and frieze decorated with Chinese lattice-work, and the ogee-bracket feet boldly carved; in the florid handles Oriental influence is perceptible. c. 1760. (From Mr. Percival Griffiths.)



Fig. 44.—Mahogany Tallboy; cornice carved with a small dentel moulding, and corners with chamfered quoin-blocks; drawers in both portions of unequal depth. Height, 5 ft. I in.; length, 3 ft. 7 in.; depth, I ft. 9½ in. c. 1755. (From Mrs. Inman.)



Fig. 45.—Mahogany Tallboy of architectural design; cornice delicately moulded; columns in upper portion surmounted by finely carved Corinthian capitals. c. 1755. (From Mr. M. Harris.)

capitals, the cornice being corbelled out to meet them; the stand is also exceptional, for the corners project, forming plinths to the columns, and are enriched with acanthus carving. On the knees of the graceful cabriole legs the escallop shell decoration is of early character, and the webbed feet finish in ivory claws. The tops of these tall pieces of furniture, being above the eye level, were seldom veneered.

In his Complete Tradesman of 1726, Defoe states that the manufacture of chests of drawers was centralised in London; but a number of oak specimens were also made by country joiners who, disregarding prevalent styles, followed their individual fancies. Such pieces are often interesting, a picturesque result being produced by an attempt to combine traditional forms with a new departure in construction. In Fig. 32 the proportions are those of a cupboard rather than a chest of drawers, while the ogee-moulded frieze and the stars laid down in the solid show with what tenacity the worker in oak clung to traditional decorative

In trade catalogues of the second half of the century chests of drawers are entirely subordinated to commodes, a term used with so wide an application by Chippendale and his school that almost every decorative piece of furniture fitted with drawers was included by them in that classification (see COMMODES). To such lengths does Chippendale carry this practice that on the title page of the Director (1754) the term chest of drawers is omitted altogether from the list of contents, the craze for French fashions at the time of publication no doubt explaining his choice of the name. He does, indeed, term one of his illustrations a chest of drawers, but this is a combined piece, the lower portion being fitted with shelves for clothes. As the word has acquired a special significance, only examples in which the French shape is unmistakably followed are included under the heading Commode. It is necessary to adopt such a compromise, for there is no clear line of demarcation between the native form and many of the pieces produced during the

Until about 1750 walnut was chiefly employed for this class of furniture; but after that date the output of mahogany chests of drawers largely increased, French detail being often introduced even when the structural lines remain purely English. Fig. 33 slightly precedes the issue of the *Director*, and here a certain sense of architectural construction is apparent. The central portion is in projection, each of the four long drawers being made to simulate three, a feature much adopted on American eighteenth century furniture, especially by John Goddard, who died in 1785.

ascendancy of foreign taste. This fact was apparently recognised by the designers themselves—Ince and Mayhew, for instance, calling the only specimen illustrated in their *Universal System* of 1762-63 "a commode chest of

Ordinary bedroom chests of drawers at this time exhibit no details that call for notice. They were without carving, supported on plain bracket feet and with a small cockbeading round the drawers. In Fig 34, unusually interesting because it is of camphor wood, the Chinese influence perceptible in the

stand suggests that it was made in that country for an English resicent. Small chests of drawers on cabriole-legged stands are occasionally found, and, although they are not illustrated in contemporary trade catalogues, many were no doubt produced by fashionable makers. (Figs. 35 and 36). The second is an excellent specimen with an enriched cornice, the handles and lock-plates being unusually good for English work.

So insistent was the demand for these elaborate mounts that they were occasionally applied to chests of drawers in which no attempt was made to reproduce the lines of a Louis XV commode, and the result is, consequently, somewhat incongruous. This criticism does not apply to Fig. 37, the serpentine curves of the front being well adapted to the beautiful handles and lock-plates in French taste; the drawers are veneered with fiddle-back mahogany, and a finely carved vine pattern in low relief decorates the corners. The top drawer is fitted with trays, boxes, and small compartments, an arrangement affording far greater facilities for the elaborate toilet of a Georgian beauty than the small dressing-tables of the time (see Tables—Dressing). In his bills Chippendale describes this variety as "a commode chest of drawers, and in October, 1767, he supplied one to Sir Edward Knatchbull of Mersham Hatch "of fine wood with a dressing drawer complete," at a cost of £14 8s. Fig. 38 is of similar construction, but here a slide is fitted below the top, and the carving is noticeably coarser. On the serpentine drawers of Fig. 40 the veneer of flashed mahogany is very remarkable. The top is boldly gadrooned, the plinth enriched with a form of egg-and-tongue moulding, and in the lattice-work of the corners there is a hint of Chinese taste; the handles are of a type constantly employed by Thomas Chippendale. Fig. 39 is a combined writing table and chest of drawers, obviously made for a collector. Below the central drawer is a semicircular knee-hole, and on both sides three compartments pull out, fitted with small deal drawers numbered for specimens. The mutilated plinth is carved with acanthus in the Chinese taste, the high quality of execution and originality of design suggesting a craftsman of exceptional ability. There are many other varieties of chests of drawers, and two unusual specimens are seen in Figs. 41 and 42, the Gothic bracketing of the former being particularly charming.

The Royal Accounts contain entries of payments made for a



Fig. 46.—Mahogany Chest of Drawers; frieze carved with pateræ and swags of husks; corners finish in taper pilasters; spiral feet. c. 1775. (From Burley-on-the-Hill, Rutland.)



Fig. 47.—Mahogany Tallboy, surmounted by a dentel cornice and swan-necked inlaid pediment; fluted columns with Corinthian capitals at corners of upper portion. Height, 6 ft. 10 in.; length, 3 ft.  $9\frac{1}{2}$  in.; depth, 2 ft. c. 1780. (From Crichel, Dorset.)



Fig. 48.—Chest of Drawers with cupboards in the sides; banded with mahogany and painted in classical taste; the taper feet spirally turned. Height, 2 ft. 8\frac{3}{4} in.; length, 5 ft. 1 in.; depth, 2 ft. \frac{1}{2} in. c. 1785. (From Woodhall Park, Herts.)

upper portion of Fig. 45 and their strict adherence to the Corinthian Order, the rules of which Chippendale so carefully explains, suggest that this tallboy may have been produced by the great craftsman; viewed from whatever point, the proportions are admirable. In Fig. 43 the frieze and canted corners are decorated with Chinese lattice-work, the handles and lock-plates carrying out the Oriental motive; the ogee-bracketed feet are boldly gadrooned, and the base moulding is carved with a ribbon and rosette. Later tallboys are sometimes surmounted by a swan-necked inlaid pediment, like contemporary clothes presses (Fig. 47): the design gradually became more and more severe, until it lost all artistic interest. In his Household Furniture (1808), George Smith remarks that the double chest of drawers is "an article



Fig. 49.—Mahogany Chest of Drawers; cornice and drawers inlaid with stringing lines; feet turn outwards in Regency taste. Height 4 ft. 1 in.; length, 3 ft. 5 in.; depth, Ift. 10 in. c. 1795. (From Denston Hall.)

large number of chests of drawers supplied to the palaces between 1750 and 1770. Henry Williams, a joiner, charged £28 for "eight wainscot chests of drawers with good locks and brass work' delivered at Newmarket in 1752, while one was purchased from Benjamin Goodison in 1767, "For the use of Mrs. Muttlebury wet nurse to the Princess Royal." It contained four deep drawers lined with blue paper, and was fitted with brass locks, handles, etc., the dimensions being given as 3 ft. 9 in. high, 3 ft. 7 in. wide, and I ft. 9 in. deep.

In spite of a large increase in clothes presses and wardrobes, tallboys continued to be made, and it is necessary to revert to pick up their evolution. In Fig. 44 the bricking of the corners is an original feature, but the dentels of the cornice are curiously out of scale. The beautiful carving of the capitals and columns in the

of such general use that it does not stand in need of description."

Late in the eighteenth century chests of drawers were generally of plain mahogany on a foundation of pine. Occasionally they were carved or painted in classical taste (Figs. 46 and 48) or veneered with harewood and inlaid. this last treatment a fine example is seen in Plate III, the gilt mouldings affording a beautiful contrast to the veneers. Although there is no proof that it was produced by Chippendale's firm, it probably dates from a few years before his death in 1779, and rivals the furniture supplied by him to Harewood House. The "Dressing Drawers' illustrated by Hepplewhite in the Guide (1788) are severely simple, but those with a top drawer containing "the necessary dressing equipage" are more decorative. He gives one with a serpentine front "elegantly ornamented with inlaid and painted work, which is applied with great beauty and elegance to this piece of furniture." Of chests of drawers he writes, "this article admits of little variation or ornament," but a sufficient number of them have already been illustrated to supply a refutation of this statement. Hepplewhite fixes the dimensions at  $3\frac{1}{2}$  ft. long by 20 in. deep, allowing the same depth for his double chests of drawers, which are to be  $5\frac{1}{2}$  ft. high.



Inlaid chest of drawers, mounted on taper-legs and veneered with harewood and satinwood; the mouldings are gilt. Height 2ft. 9\frac{2}{4}in., Length 4ft., Depth 1ft. 11in. c. 1775. (From Syon House, Middlesex.)

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These measurements and the general characteristics became more or less standardised, a design given in Shearer's *Household Furniture* (1788) being practically identical with those in the *Guide*.

Chests of drawers were occasionally inlaid, by Sheraton's school, with their festoons and pateræ, this treatment being generally reserved for composite specimens with cupboards in the sides. Sheraton claims a top drawer fitted for the toilet as his own invention, though it was a familiar arrangement in Chippendale's time (see Fig. 37). He gives two designs for these "Dressing Chests," and writes that they are "on a new plan, particularly as the common slider generally used for merely writing on is turned into a shallow drawer, which contains a little writing flap, which rises behind by a horse, and places for ink, sand and pens, and also dressing-boxes." Sheraton adds that the height is "always governed by the slider, which runs thirty-two or thirty-three inches from the floor."

Chests of drawers made for bedrooms about 1800 are generally bow-fronted, with feet turning outwards (Fig. 49), while sometimes



Fig. 50.—Mahogany Chest of Drawers with spiral twisted columns and turned feet; the lion-mask handles finely chased. Height, 3 ft. 6 in.; length, 3 ft. 8 in.; depth, I ft. 10 in. c. 1800. (From Denston Hall.)

the corners were projected in columns spirally turned (Fig. 50) or headed by palmated capitals. In a few late examples the handles are bronzed, and the treatment of the masks shows a definite attempt to design these mounts in Empire taste. In the early nineteenth century rosewood was occasionally employed in place of mahogany, the shapes becoming increasingly cumbrous and ugly.

CHEVAL GLASS.—(See MIRRORS).

CHIFFONIER (see Cabinets).

CHIMNEY FURNITURE comprises containers and receptacles for fuel burnt on the hearth (grate), the supports for wood fuel (andirons), and the various implements for feeding and regulating the fire (poker, tongs, shovel, fire-fork and bellows), with accessories to protect the room from ash and falling fuel (fender, hearth-rod), and the plate or slab which protect the back of the fireplace opening (fireback). The scuttle, or container of coal to make up the fire, and the chimneyboard, with which the chimney aperture was screened during the summer months, may also be included under chimney furniture.

These implements, containers and accessories varied with the fuel burnt. In the age of wood-fuel we have the fireback and andirons as essentials; in the coal age, the grate. Mineral coal was still unpopular for household use as late as 1554, when the Venetian envoy Soranzo wrote that "in the North, towards Scotland, they find a certain sort of earth, almost mineral, which burns like charcoal and is extensively used by blacksmiths, and but for a bad odour which it has would be yet more employed as it gives great heat and costs little." That coal was used in Shakespeare's time is evident from Dame Quickly's speech to Falstaff in *King Henry IV*, reminding him of his oath when "sitting in my

Dolphin Chamber, by a sea cole fire."

In the early seventeenth century coal became an important monopoly, which was put an end to by the Long Parliament; and Evelyn, writing upon the nuisance of London smoke, "the clouds of smoke and sulphur, so full of stink and darkness," attributes this largely to the growing use of coal instead of wood fuel. In the inventory of Hampton Court Palace, however, taken in 1659, all the important rooms are furnished with andirons, fire-shovel, tongs and bellows, and in no case does a grate appear. Even in the early eighteenth century wood was still burnt in certain rooms at Dyrham, while in others are "stove grates for burning coal" (MS. inventory, 1710). The making of a coal fire is described as a novelty by Misson: "They put," he writes, "into the chimney certain Iron Stoves about half a foot high with a plate of Iron behind and beneath; before and on each side are bars plac'd and fasten'd like the Wiers of a cage, all of iron. This they fill with coal, small or great as they run, and in the middle they put an handful of small coal which they set Fire to with a Bit of Linnen or paper. As soon as this Small Coal begins to burn they make use of the Bellows and in less than two minutes the other coal takes fire." None but people of the first quality, he adds, burn wood in London. (Mémoires, 1698; translated by Oxley, 1719.)

In the case of kitchens, chimney furniture includes the special form of andirons (cobirons) upon which the spits rested, and contrivances for suspending vessels over the fire (pot-bracket, pot-crane, pot-hanger).

Andirons (Fire Dog, Brand Dog) consist of a vertical standard, a horizontal billet bar riveted to this, by means of which logs were raised above hearth level, and spreading feet or base. They are

frequently illustrated in illuminated manuscripts, in which they are generally represented with tops bent forward into a crozier form, or finishing in a cup (Fig. 1). At Penshurst, the andirons in place upon the central hearth in the great hall bear the pheon badge of the Sidneys, to whom Penshurst was granted by Edward VI, and are, therefore, later in date than the hall. This pair of andirons is coupled by a billet bar supported in the centre, and against this bar the logs are stacked. In the hall of the Vicar's Close, Wells, is an interesting pair of fifteenth century andirons terminating in a ram's head beneath which is an iron ring. Midway between the head and the junction with the billet-bar is a moulded collar (Fig. 3). The inventory of Cardinal Wolsey (1523–25) indicates their very varied treatment and decoration; some displaying "my Lordes armes and Cardinall hattes on the toppes," others dragons, lions,

roses, and the arms of England; and in the inventory taken after the death of Henry VIII there are noted in the Privy Chamber at Hampton Court "andyrons of yron, eche of them with a roose."

In a pair of Early Tudor andirons at Knole (Fig. 4) which are said to have come from Hever, the standards, which are four feet high, terminate in bronze discs encircled by a cabled iron twist, and surmounted by a Royal crown; upon one disc are the arms of Henry VIII and the letters H.R., and on the other a falcon crowned, the badge of Anne Boleyn, which limits this pair to her short reign (1533-36). The hexagonal bars forming the standards are supported by semicircular arches enclosing and strengthened by cusped trefoils. Immediately above the projecting collar is a single human figure standing on a corbel, while beneath is a drop handle filled with pierced arabesque tracery.

Plain wrought-iron and latten andirons with knop finials continued to be made, and are frequently mentioned in inventories, from the early seventeenth to the middle years of the eighteenth century. In the Garden Chamber at Ingatestone in 1600 was a "paire of lowe latten andirons with round heads

and large knoppes on the top.' Early in the sixteenth century cast-iron andirons were made in the foundries of the Sussex Weald, and a considerable number of these have survived owing to the durability of the material. Cast-iron andirons were sturdier in outline than those of wrought metal; and the standard was often formed as a short pilaster, column, or grotesque human figure. The junction of the standard and base was often marked by a shield bearing arms, initials, badges, or the sacred monogram "I.H.S." In a pair of andirons dated 1583 at Ockwells, a shield of arms is applied to the head of the standard, which is stop fluted, and also to the junction of the base and billet-bar (Fig. 6). The base is arched, scroll-formed, or more rarely angular-stepped, as in the example from Leeds Castle, Kent, drawn by William Twopenny (Fig. 8). The persistence of the terminal figure and arched and cusped base is shown by the dated andiron (1698) from Cobham Hall, Kent (Fig. 9), also drawn by Twopenny.

In a pair from Burley-on-the-Hill, which bear the letters "E.R." and, on the base, the Royal arms of Queen Elizabeth supported by angels, the masks and other enrichments are of nammered bronze, which are applied to the iron standards (Fig. 5).

From the middle years of the seventeenth century there is evidence of preference for andirons with cast-iron or gilt brass enrichments, and an inventory of the Countess of Arundel's household stuff and goods at Tart Hall, drawn up in 1641, mentions "a payre of great iron Andirons, the upper partes thereof of cast brass, pt guilt." A pair of brass and a pair of steel andirons are supplied by a brazier, John Smith, for the use of James II in the Royal Accounts for May 11th, 1686.

Richer and more elaborate andirons were, in the late seventeenth century, ornamented with cast and pierced brass discs.





Fig. 2.—Andiron, bearing the Pelham buckle on the standard. Height, I ft. 81 in. Late fifteenth century. (From Lewes Castle Museum.)

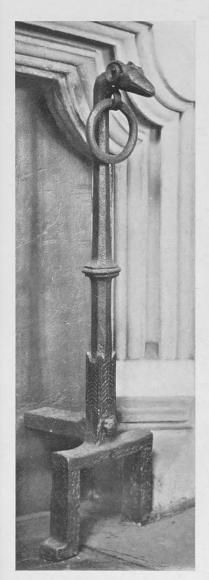


Fig. 3.—Andiron (one of a pair). Middle fifteenth century. (From Vicars' Close, Wells.)

such as the pair at Lyme Park (Fig. 14), dating from about 1670. In enamel examples the shallow depressions which form the major portion of the cast-brass fronts are filled up with opaque vitreous paste in blue and white, with touches of red and purple. In some cases the brass ridges between the cells are narrow borderings only; in others, as in the andiron (Fig. 12) bearing the Royal arms, the metal itself forms an important part of the design. The Royal arms of the Stuarts, which form the upper portion, are supported by Atlantes, divided by a vase, while beneath their feet are convex discs of floral ornament. In this pair four colours are employed, blue, green, white and red, the latter being used on the tinctures of the coat. An acorn-shaped pair in the Victoria and Albert Museum, which commemorate the Royal oak, is enriched with a design of putti in low relief among vine scrolls relieved against a ground of blue and white enamel; at the top is a coronet and cypher. In a third type the standard, which is baluster-shaped and has a pierced square in the centre, rests upon scroll feet. In this pair (Fig. 13) the foliate ornament is relieved against a blue and white ground. Of about this date is an interesting pair of oak andirons (Fig. 17),

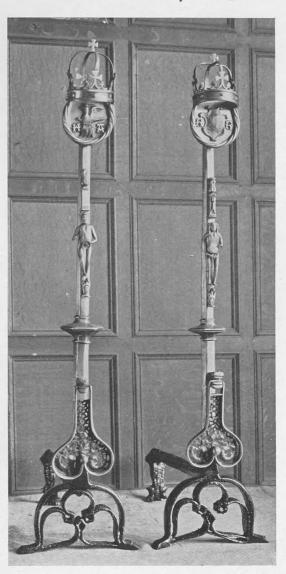


Fig. 4.—Wrought andirons, decorated with bronze discs; arms of Henry VIII and falcon badge of Anne Boleyn. Ht., 4 ft. c. \(\tau\_533\). (From Knole.)



Fig. 5.—Cast-iron fire dogs, decorated with applied bronze ornament and the initials E.R. Late sixteenth century. (From Burley-on-the-Hill.)



Fig. 6.—Andiron with shields of arms applied to the head and to junction of the billet bar. Dated 1583. (From Ockwells Manor.)

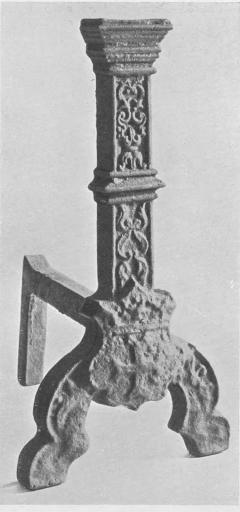


Fig. 7.—Andiron with a shield bearing a crowned cross applied to the junction of the billet bar. Late sixteenth century. (From Ockwells Manor.)

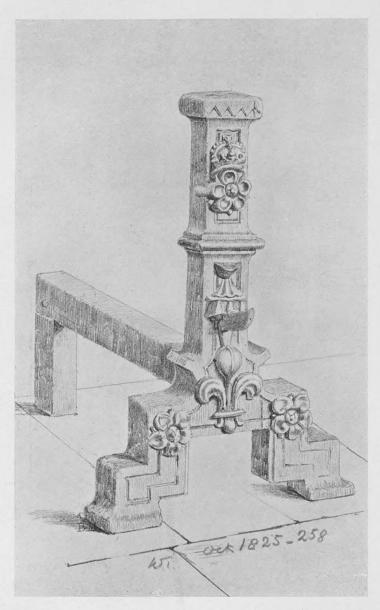


Fig. 8.—Drawing of an andiron from Leeds Castle, Kent. Late sixteenth century. By William Twopenny.

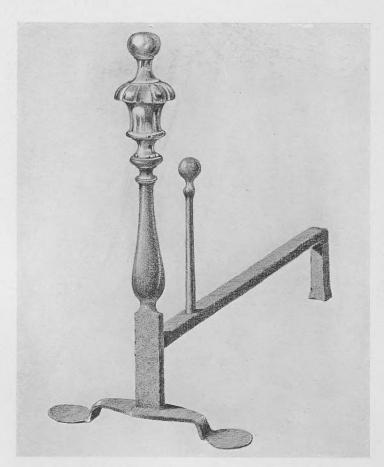


Fig. 10.—Wrought-iron andiron, with brass finial. First half of 18th century.



Fig. 9.—Drawing of an andiron at Cobham Hall, Kent (dated 1698). By William Twopenny.



Fig. 11.—Cast-iron andiron. Late 18th century.



Fig. 12.—Andiron, one of a pair, in cast brass, decorated with blue, white and red enamel, and bearing the Royal arms of the Stuarts, supported by Atlantes. c 1670. (From the Mulliner collection.)



Fig. 13.—Andiron of cast brass; decorated with enamel in blue and white, and with a pierced brass enlargement in the standard. c. 1680. (From Weald Hall, Essex.)

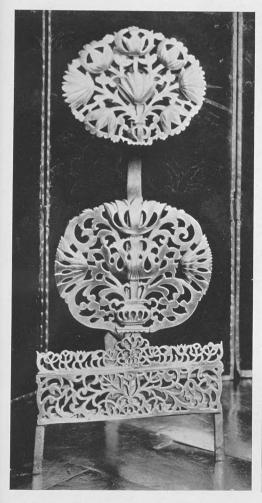


Fig. 14.—Wrought-iron andiron, faced with cast and pierced brass ornament. c. 1670. (From Lyme Park.)



Fig. 15.—Brass andiron, one of a pair. c.. 1710. (From Knole Park.)



Fig. 16.—Andiron of beaten silver with applied cast ornament, surmounted by statuettes. c. 1670. (From Knole Park.)

carved in the florid Restoration taste, and intended as chimney ornaments for summer use. Brass, latten and silver are also met with in inventories of the Early Renaissance. In the inventory of the Royal palaces taken in 1649, "a paire of andirons garnished with silver" is entered; and in the "silver age" that set in after the Restoration silver-enriched andirons became the fashion. The Diary of John Hervey, Earl of Bristol, records the purchase in 1690 of "a pair of silver andirons for my dear wife her room for £13 5s." At Knole there is a remarkable pair of beaten silver andirons with applied cast detail, standing twenty-five inches high. The base, of scroll-shaped profile, is faced at the sides with a finely modelled terminal satyr, while the panels are embossed with acanthus scrolls and demi-figures issuing from these scrolls, and holding up a framed female bust in high relief. This base is surmounted by a vase, and upon a mound of fruit and foliage stand statuettes of boys, one holding a pair of bellows, the other a fire-shovel. These andirons date from about 1670 (Fig. 16). A pair of silver fire dogs at Welbeck, hall-marked 1704, by the London silversmith Phillip Rolles, is vase-shaped above a massive scroll-shaped base, and has a head with draped neck applied to the space between the scrolls and the lower part. The vase is enriched with vertical leaves, and at the top is a flammate calyx. A pair of brass andirons from Knole, dating from the early years of the eighteenth century, shows the same feature of a large human head and bust applied to the scroll base (Fig. 15).

With the adoption of coal as fuel these elaborate andirons lost their function, and were only preserved in the disused state rooms of palaces. For the smaller country house, the farmer and yeoman, wrought-iron andirons continued to be made, unadorned except for a boss as finial to the

standard. Cast-iron andirons in the classic taste are met with bearing the Carron stamp.

Bellows.—An "instrument invented to make wind and . . . used to blow up fires for their more speedy kindling" (Academy of Armory, 1688) from very early times. They are, however, listed in early inventories without particulars as to their material and ornamentation (e.g., in 1502 " a payre of belowes" is bought for Elizabeth of York for "iid," and in 1556 Sir John Gage of Firle possessed "iij paier of bellowes with noses of iron "). Hand bellows consist of two boards (one of which is pierced with a vent-hole), a windpipe of metal, and extending leather sides; and it was natural that, while serviceable bellows were of plain wood, the owners expressed their fancy in the decoration of elaborate examples by carving or inlay, or by the addition of saws and legends. In a pair of bellows dating from the reign of James I, which is illustrated in Shaw's Specimens of Ancient Furniture, the front is of wood richly carved and inscribed near the border with the words "Now man to man is so unjust



Fig. 17.—Oak andirons for summer use. c. 1670. (From Lewes Castle Museum.)

that one cannot another truste." In Fig. 18 the front is divided into four compartments, carved in low relief with emblems of peace, industry (a hive) and time (an hour-glass). Another pair (Figs. 20 and 21), dated 1673, has the back and front overlaid with needlework and purl, hardly a suitable material for the decoration of an appliance used for blowing up the fire. In the Ashmolean Museum, Oxford, is a pair which is stated to have belonged to Charles II. They are marquetried with coloured woods in a floriated scroll design and with interlaced C's below a Royal crown; the handles are overlaid with sheet silver repoussé with crossed sceptres and the Royal crown, and the nozzle is of the same metal. A pair at Ham House has the back and front entirely overlaid with repoussé and chased sheet silver, while in the centre is engraved the cypher of the Duchess of Lauderdale (E. D. L.) within plume mantling. The border is of silver wire, twisted rope-wise (Fig. 22).

In the eighteenth century, during the fashion for japanning, bellows were often decorated by this process; and in the hard winter of 1715 Lady Grisell Baillie buys on the frozen Thames "a red Japan Bellis and brush" for six shillings. The standing bellows from Knole Park represents an ingenious

device for obtaining a stronger draught (Fig. 23).

Chimney-Board (Fire-Board).—A board which blocked the fireplace opening during the summer months, being painted, covered or papered to accord with the decoration of the room. At Osterley, in the Tapestry Room, is a fire-board covered with a tapestry panel with a design of a basket of flowers, to match the Neilson-Boucher hangings; and in the Etruscan Room in the same house was a fire-board painted in the same style, for which Robert Adam's design is preserved in the Soane Museum.

Coal-Box, Hod or Scuttle.—A receptacle, usually of metal, for holding a supply of coal by the fireside. Owing to their hard usage, no example dating before the nineteenth century seems to have survived, and none is inventoried among the chimney furniture at Ham House in 1679. In 1715 Lady Grisell Baillie of Jerviswood spends three guineas upon "ane yron coll basket & £1 is. 6d. upon a coper scuttel"; and in 1729 Swift includes coal-boxes among the "unsightly things" that he recommends to be left about by the housemaid.

Cobirons.—These are entered as distinct from andirons in inventories, and mentioned in connection with spits, as in the household goods of Sir John Gage of Firle, where "iiij great cobirons for spittes, all good," are listed (1556). Markham, also, in the English Housewife (1660), speaks of "the clean keeping of the spits and cobirons"; and Sherwood, in his Dictionnaire Anglois et Francois (1650), defines cobirons as "chenets" and as a "rôtissoir." Cobirons was thus the term applied to andirons for the kitchen, having hooks upon the standard to support the spits (Fig. 24).

Creepers.—Small andirons standing between the tall andirons. Holland, in his *Manufactures* (metal), speaks of "andirons proper" and also "what were denominated creepers, a smaller sort with short

necks or none at all."

Curfew.—A term applied since the late eighteenth century to a hood-like metal cover "in shape exactly like a Dutch oven," which was apparently used to enclose wood embers, not to put them out, but to keep them alight. The term "curfew" was given to this appliance about 1779 by a Mr. Gostling of Canterbury, who, as a correspondent writes in that year in the Gentleman's Magazine, had "gotten a piece of household furniture of copper, which he was pleased to call a curfew," and which was engraved in the Antiquarian Repertory, vol. i, page 89. There are good examples in the Victoria and Albert Museum. Of these the earliest dates from the first half of the seventeenth century. It is of brass, chased with two groups of St. George and the dragon, and bordered with a repoussé band; while a second curfew, dating from the late seventeenth century, is in the same metal, with scroll ornament and heads in relief within oval medallions. The example from the Brighton Museum, which is repoussé with bold gadrooning on the top, and in front with a lion flanked by sprays of foliage, also dates from the late seventeenth century (Fig. 25).

Fenders.—The essential appliances of the hearth in the late seventeenth century—such as fire-irons, tongs and shovel—were hung on hooks on the jambs of the fireplace, and the wide stone or marble hearths preserved the woodwork of the house from danger from falling logs or sparks. The marble hearth was itself an object of interest, and the early hearth-rod, such as the silver example in the Duke of Lauderdale's room at Ham House, crossed the hearthstone, and did not serve (as is the modern custom) to mask the junction of the hearth and the wood flooring. In the Miniature Room fireplace at Ham House the raised hearth is protected by a wide fender (Fig. 26), formed of pierced acanthus centring in a cartouche similar in style to the scroll decoration of the chimney-piece, and dating from about 1673. They are sometimes mentioned in domestic accounts of the early eighteenth century, and in 1715 Lady Grisell Baillie pays 15s. for a brass fender (Household Book of Lady Grisell Baillie). A decade earlier is the steel three-piece folding fender (Fig. 27),



Fig. 18.—Oak bellows, carved on the front with emblems, and on the back with a sunk quatrefoil. Length, I ft.  $9\frac{1}{2}$  in.; width,  $8\frac{1}{2}$  in. (From Captain N. R. Colville.)



Fig. 19.—Oak bellows with turned and carved ornament. c. 1660. (From Ockwells Manor.)



Fig. 20.—Bellows, the face overlaid with silk needlework and purl (front). Dated 1673. (From Mr. Percival Griffiths.)



Fig. 21.—Bellows, the face overlaid with purl and silk needlework (back). Dated 1673. (From Mr. Percival Griffiths.)



Fig. 22.—Bellows and hearth brush; the faces of the bellows and back of the brush overlaid with embossed and chased silver. c. 1673 (From Ham House, Surrey.)

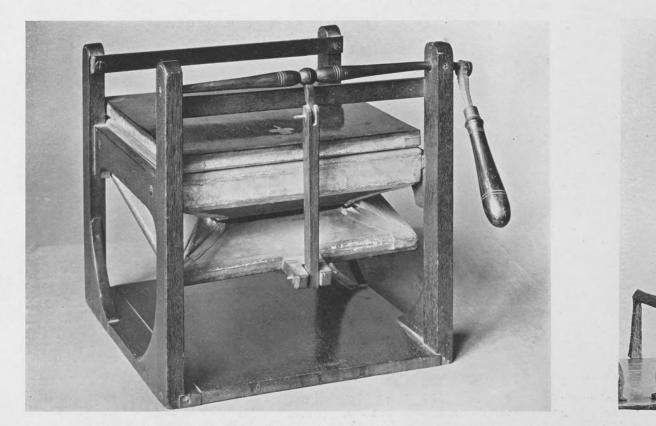


Fig. 23.—Oak standing-bellows, the handle and the horizontal baluster attached to the lever of mahogany. c. 1700. (From Knole Park.) Fig. 24.—Wrought-iron cup standards or cobirons with adjustable loops for spits. (From Hastings Museum.)

which served to contain the ashes of wood fires. It has the upper portion pierced and engraved, the lower engraved with a shield of arms and supporters. Eighteenth century fenders are usually straight strips of steel repeating



Fig. 25.—Brass Curfew repoussed with gadrooning and a lion and acanthus. Late

the design of the fretted apron of the grate, and possessing no bottom plate. About the middle of the century there was a preference for fine pierced scroll designs occasionally terminating in dragon forms; while, somewhat later, Robert Adam uses, in his delicate designs for the pierced portions of grates and fenders, repeated classical details, such as the anthemium (Fig. 28). A number of his grates and their accompanying fenders are still preserved in the houses he built or completed, the elaborate examples being hand-engraved and mounted with polished studs, like the seventeenth century. (From Brighton Museum.) accompanying grates. Brass fenders of the late eighteenth and the early years of the nineteenth centuries are more solidly constructed,

having bottom plates, cast-brass feet and large half-round and other mouldings to strengthen the thin sheet brass which is perforated in one or more horizontal bands (Fig. 30). A bead at the top and a base moulding also served to protect the light filigree detail. Unfortunately, brass—an alloy of copper and zinc-has the disadvantage of the raw edges being affected by the air, and it is not usual to find brass fenders in well preserved condition. The feeling for solidity in the Regency period is noticeable in the contemporary fender in the library of Sir John Soane's house in Lincoln's Inn Fields. the fender is latticed with a reeded top and base moulding, while small rests for the tongs, poker and shovel are affixed to the top moulding. About 1826, the manufacture of cast-iron fenders began in Birmingham, and ousted from favour the more expensive fenders of steel, rolled brass and pierced steelware

FIREBACKS (FIRE-PLATE, REREDOS).—Cast-iron slabs, which were found useful as a protection for the brick or stone back of the fireplace opening, were moulded by boards pressed into a bed of sand, and into this shallow cavity the molten iron was poured. It was in the ironworks of the Sussex Weald that the majority of English backs were cast; though a certain number can be traced to the Forest of Dean and to centres in Yorkshire and Derbyshire, when the iron trade was decaying in Sussex owing to the destruction of timber by the ironmasters.

The backs can be divided into types in which the ornament is formed from movable stamps pressed into the bed of sand, and those cast from a single-piece mould, consisting of armorial bearings,

Fig. 26.—Firepan and fender. c. 1673. (From the Miniature Room, Ham House.)

or of figure and allegorical sub-The stock ornaments or stamps include the fleur-de-lys, rosette, pieces of cable-twist, and initials; and a characteristic feature of these early plates is the bordering, cast from a cableornament. It has been supposed that this ornamental bordering was cast from a cable stiffened with glue; but, if it is examined, it will be seen that this has been used in sections of eight or nine inches long, and that the detail is too sharp for hempen twist. In a sixteenth century fireback in the Hastings Museum (Fig. 32), which is bordered along the top edge by a cable-twist continued down each side, the ornament of the field consists of two shields (set upside down) each bearing a rose and crown. At each angle is a griffon, and a griffon is also placed on each side of the shields, the same stamp having been repeated for each impression. In the sixteenth century fireback with clipped upper angles, bordered by a cable-twist, the design



Fig. 27.—Steel three-piece folding fender, pierced and engraved. Dated 1705. (From the Carron Company.)



Fig. 28.—Steel fender, pierced, engraved and studded. c. 1780.

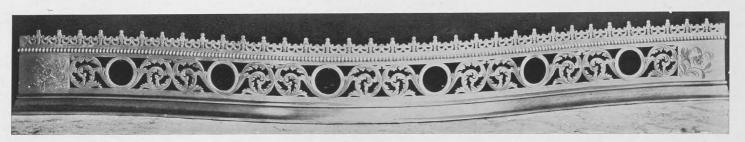


Fig. 29.—Steel fender, pierced and engraved. c. 1780.

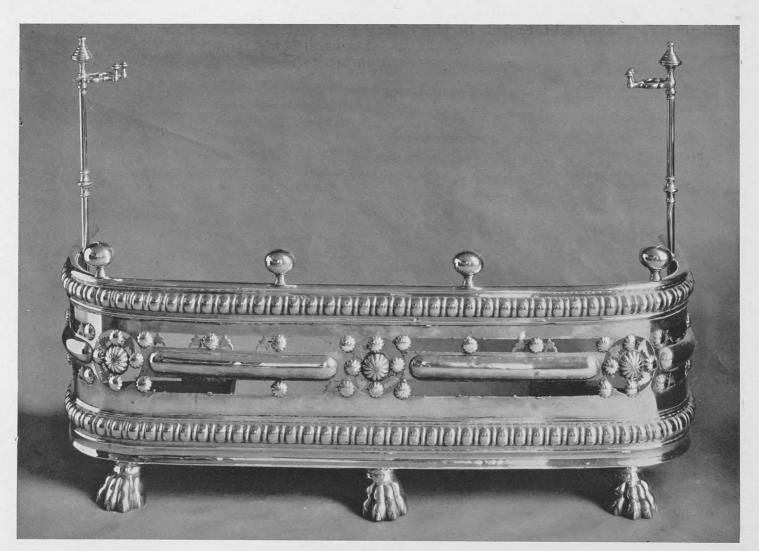


Fig. 30.—Brass fender with cast brass feet and applied rosettes. c. 1810. (From Mrs. Percy Macquoid.)

appears to have been formed by stamping in the mould a pair of andirons; while between them are four fleurs-de-lys grouped in cross form. It has been suggested in *Archæologia* that, as the andirons bear the initials "H. N." the back was made for Henry Neville of Mayfield.

In the armorial plates cast from a single mould the design is larger and bolder, the shield of arms occupying the centre, and the remaining space being occupied by supporters or mantling, and crest (Fig. 39). Rarer than armorial bearings are designs of a topical and Biblical character, such as the plate on which is represented the burning of Richard Woodman, a Sussex ironmaster, who, with his wife, suffered death at the stake during the Marian persecution in 1557. The fireback in which Richard Lennard of Brede figures himself, his furnace and utensils is dated 1636, and inscribed along the top, "Richard Lennard Founder at Bred Fournis." A fireback also from Brede furnace (Fig. 38) is dated 1652.

During the Early Stuart period the heads of a number of backs are stepped and shaped, the subjects being of minor interest. It was not without reason that the Sussex ironmasters borrowed new moulds and models of taller oblong shape from Holland, in which an allegorical or classical subject was framed by a rich floral border. These subjects continued in fashion until the advent of the basket grate. Of English design, however, is the back known as the Royal Oak, commemorating the escape of Charles II at Boscobel (Fig. 41). The oak tree bears three Royal crowns on its branches, and on a ribbon the legend "the Royal oak," and the initials "C. R." In the firebacks designed under Dutch influence or cast from moulds imported from the Low Countries the plate is thinner, sometimes measuring about three-quarters of an inch, as in the example dating from the early eighteenth century in the Hastings Museum (Fig. 42). The figures wear the costume of Queen Anne's reign, the dolphin cresting and rich scrollwork being characteristic ornaments of this period. Later firebacks, which are mechanical in design, are of minor interest.

FIRE-IRONS.—Fire-irons consist, in the case of wood fuel, of tongs, fire-fork and sometimes a brush; in the case of coal, of poker, tongs and shovel. The poker, a metal rod one end of which is fitted with or formed into a handle, was used more for

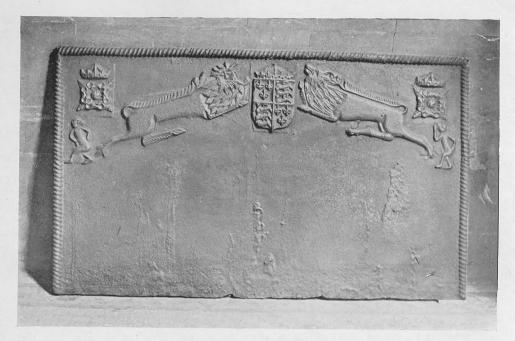


Fig. 31.—Oblong fireback edged with cable-twist; decorated with the Royal arms, badges and supporters, and with two small figures representing mummers. Early sixteenth century. (From Hastings Museum.)

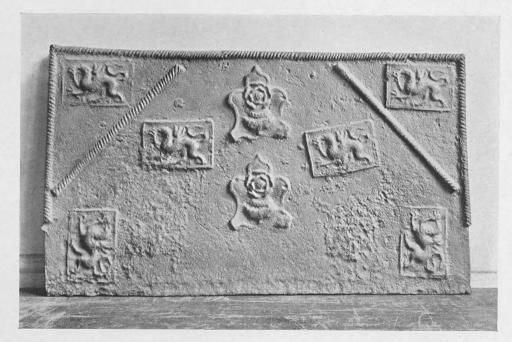


Fig. 32.—Fireback bordered by a cable-twist; decorated with repeated stamps, a griffon, and a rose and crown. Sixteenth century. (From Hastings Museum.)

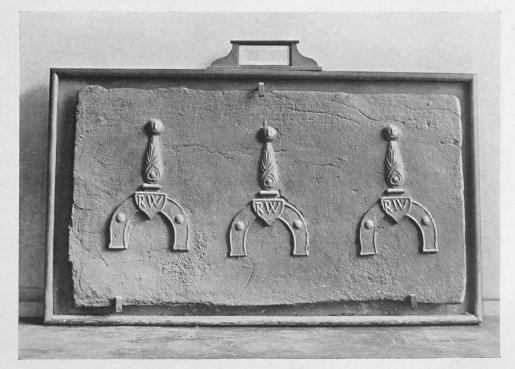


Fig. 33.—Oblong fireback (without border) decorated with three andirons, which bear the initials R.W., from a farm near Hurstmonceaux. Sixteenth century. (From Hastings Museum.)



Fig. 34.—Shaped fireback, decorated with the interlaced initials E.R., and dated 1563. (From Ockwells Manor.)

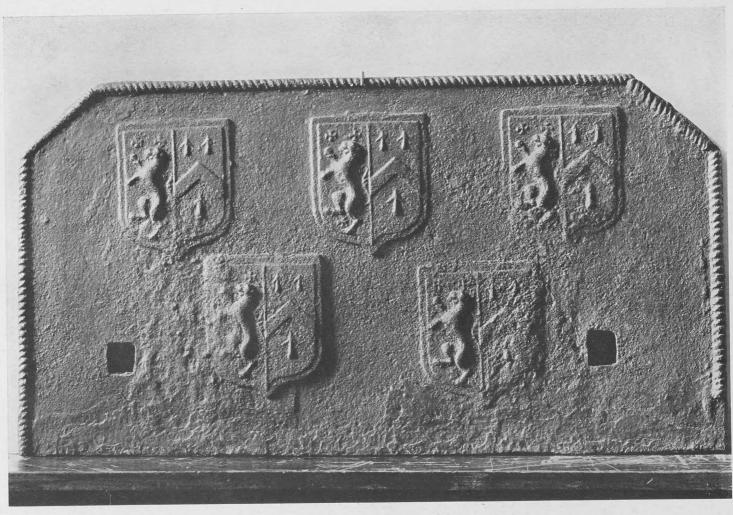


Fig. 35.—Oblong fireback, decorated with border of cable-twist and with repeated shields of arms (Ayloffe). Sixteenth century. (From the Victoria and Albert Museum.)



Fig. 36.—Fireback, decorated with the Royal arms. Dated 1604. (From the Carron Company.)



Fig. 37.—Fireback, dated 1649, with equestrian figure of General Fairfax. Probably of Yorkshire origin. (From the Carron Company.)



Fig. 38.—Fireback from Brede Furnace. Dated 1652. (From Hastings Museum.)



Fig. 39.—Fireback with shaped head; decorated with the arms of the Dacres of Hurstmonceaux with crest and mantling. Middle seventeenth century. Height, 2 ft. 2½ in.; width, 3 ft. 2 in. (From the Victoria and Albert Museum.)



Fig. 40.—Fireback, decorated with the Royal arms and supporters and the initials C.R. c. 1670. (From Mr. Every, Lewes.)



Fig. 41.—Fireback decorated with the Royal oak and the initials C.R. c. 1660. Height, 2 ft. 6 in.; width, 11¼ in. (From the Victoria and Albert Museum.)



Fig. 42.—Fireback with figure subject on the field, and scrolled head. c. 1710. (From Hastings Museum.)

breaking up coal than for stirring the logs upon the hearth. A fire-fork, intended for the latter purpose, appears in the inventory of the goods of Edward Ferrers of Wood Barrington, Warwickshire (1578):

1 paier of Andirons A fier forke 1 fier shovell.

Tongs are of greater elaboration, consisting of two limbs connected by a hinge, pivot or spring, by means of which the lower ends are brought together to take up fuel. The shovel, a scoop or spade-like implement with a broad metal pan attached to a haft, was mainly used for coal fuel, and in the inventory of the goods of Sir Thomas Kytson, taken on his death in 1603, are entered "one fier sholve made like a grate to seft the seacole with, and an other fier sholve."

The design of fire-irons has not changed materially since the date (circa 1673) when Ham House was furnished for the Duke and Duchess of Lauderdale. The iron stems of two pairs of shovels and tongs are enriched and tipped with silver, for, as Evelyn (who has visited Ham in 1678) writes in Mundus Muliebris:

The chimney furniture's of plate For Iron's now quite out of date.

In the Queen's bedchamber are two pairs of shovels and tongs, the stems of one (Fig. 44c) enriched with knobs and acanthus leaves of silver, while those of the other

are intersected by chased knobs. Of such chimney furniture the author of the Academy of Armory writes that it hung by the grateside and was more for show and ornament than use. Another pair from the same house (Fig. 44B), has, instead of the customary knob finial, a pierced openwork bow shaped like a coronet, and the junction of the two limbs of the tongs is likewise enriched with pierced scrollwork. The prices and materials of chimney furniture for 1715 are given in the Household Books of Lady Grisell Baillie for that year, and include "a pair brass tongs and shovel,—14s." In the late eighteenth and early nineteenth centuries excellent steel fire-irons were made, of which the stems are enriched with baluster mouldings or enlargements, and the knobs are often formed as classical urns (Fig. 45A).

FIRE-PAN.—A flat pan or tray for holding burning charcoal. In the inventory of Sir George Conyers in 1567 is entered "a fier pann and a pair of tonngs, xxd." At Ham House an iron fire-pan overlaid with sheet silver still exists, dating from about 1673, resting upon spreading foliate feet of silver. The repoussé scrollwork of the front centres in the cypher of the Duchess of Lauderdale (Fig. 46). This example is, no doubt, one of two "fire pans" mentioned in the Ham House inventory of 1679.

GRATE.—When sea-coal "began to grow from the forge into the kitchen and the hall of most houses that lie about the coast," a receptacle for holding the lumps of fuel together and raised above the hearth

became necessary, and in the inventory of the Countess of Shrewsbury's household stuff at Hardwick Hall in 1601 "an iron grate for sea cole" appears in the hall. An iron "chimney" (or grate) is included in the Fairfax inventory dated 1624; while two wrought-iron grates at Haddon Hall, which have alternate vertical bars terminating in fleurs de lys, probably date from the second half of the seventeenth century.

In a pamphlet entitled Artificiall Fire (1644), in which directions for making briquettes are given, the author writes that London ladies used to condemn the use of coal for cooking, but that it was now indispensable; and an illustration is given of a basket-grate with scroll-shaped finials to the standards of the basket, and vertical and diagonal bars in front. These standards followed the design of andirons, and one of the "branches fixed to the sides of common old-fashioned stove grates" is shown in an engraving by Hogarth in his Analysis of Beauty. The front with horizontal bars or ribs was introduced before 1661, when we read in Lamont of Newton's Diary that "the lady caused make a new chimney for the hall and landing of the newest fashion with long bars of iron before, with a high back all of iron behind." Original iron grates dating from the restoration and refurnishing of the palace in 1671 may still be seen at Holyrood. A grate formerly at Pollok Castle, Scotland, has a scrollwork of wrought iron beneath the basket, and the standards finish in projecting iron formal flowers, and are faced with a plate of similar ornaments in front. This grate, which probably dates from the early eighteenth century, is of large size and strongly made.



Fig. 43.—Fireback with a Roman warrior on the field, dated 1746.

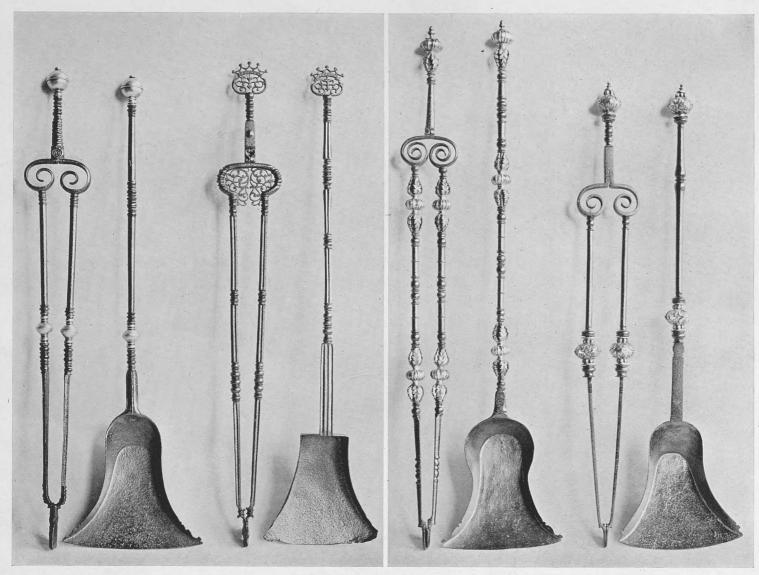


Fig. 44, A and B.—Iron shovel and tongs: the stems of B headed by a coronet, repeated at the junction of the two limbs of the tongs. c. 1675. (From Ham House.)

C.—Iron shovel and tongs, enriched with applied silver ornament c. 1673. (From Ham House.)

For kitchens and modest rooms a simple wrought-iron grid with unenclosed sides served to contain the fire. In their original condition these had standards, and one or two bars at the bottom, the back of the hearth sloping rapidly away, thus leaving little space for the bottom grate. Upon the front bars was hoisted a "jockey-bar" resting on forks and finishing in knobs. When in position it

added to the height of the grid.

Of the basket-grate few examples exist which can safely be attributed to the early eighteenth century. The early grate, a wrought-iron basket to hold the coal together at some little distance above the hearth, was set, but not fixed, in the recess of the chimneypiece. The grate in the Stone Hall at Houghton is probably original, and has side columns somewhat awkwardly attached to a fire basket with horizontal bars. The same awkward juxtaposition of columns and basket is to be seen in the grate in the dining-room at Wilton. In the Colonnade Room at that house the side supports are of volute form, set angle-wise and finishing in a knob terminal, while the pierced apron beneath the bars makes its appearance. An example from the saloon at Lyme Park has standards formed of grouped columns surmounted by an urn-shaped finial; and below the bars, which are of unusual pattern, runs an apron of pierced scrollwork centring in a cypher. The customary material was wrought iron, sometimes polished and finished with brass aprons, finials and other enrichments. Grates of paktong were also made by the manufacturers (Bonnin, *Tutenag and Paktong*, page 33). "A steel stove grate complete" is inventoried among the household goods of the Countess of Warwick in 1731. A steel grate originally in the possession of Lord Zetland has turned pillars and pierced and engraved steel wings in which appear a coat with the Royal arms and supporters and a pierced and engraved apron (Fig. 48).

Grates of the rococo period, as seen in rare survivals and in the illustrations in Chippendale's Director (1754), are not particularly attractive. In these designs, the bars, back-plate and standards are curved, the latter being frequently set angle-wise to the basket; and we may look in vain for a straight line as a relief to the incessant curves. Designs for the free-standing basket-grate appear in Welldon's Smith's Right Hand (1765), together with what he terms "Venetian stoves," in which the opening is narrowed by a border richly ornamented. In a pierced steel grate-front of this kind in the Victoria and Albert Museum the design of foliate scrolls is richly pierced and engraved; similar Venetian or Philadelphia stoves, "very useful in preventing Smoak," are illustrated in Ince and Mayhew's Household Furniture (1762–63). The designs of Robert Adam for grates date from 1764, for he illustrates (Works on Architecture, vol. i, Plate VIII) a stove erected in brass and steel for the library of Luton in that year. He also observes of another model designed for Luton in 1768 that, as it was the first decorated in this manner, it "seems to have given the idea for those in this form, which now prevail so much in public and private buildings." In Adam's designs for basket-grates the ornament is treated with a novel delicacy. The receptacle for coal is not large, but an

## Chimney Furniture

appearance of stability and dignity is obtained by the prolongation on either side of the wings, which are supported by standards. The basket is often, as in the grate in the drawing-room at Lyme Park (Fig. 52), of semicircular shape, and the bars follow its graceful curve. The tapering standards, set wide apart, are connected by a deep perforated apron, and the spandrels immediately beneath the basket and the wings are also filled with open scrollwork, richly beaded and studded. The urn finials and the solid portions of the grate are enriched with flutings, studs and pateræ. The castiron fireback, of which the head is just visible, is treated with simple cast ornament in low relief. Such an elaborate grate, with each faceted stud and button separately riveted, must have been exceedingly costly, and Mrs. Lybbe Powys draws attention to a "sweet steel grate" which cost £95 at Heythrop in 1778. In the Soane Museum are a number of Robert Adam's designs for grates, sometimes showing, as in a sketch for the Earl of Coventry (dated 1765), the accompanying fender. A grate for Robert Child (1773)

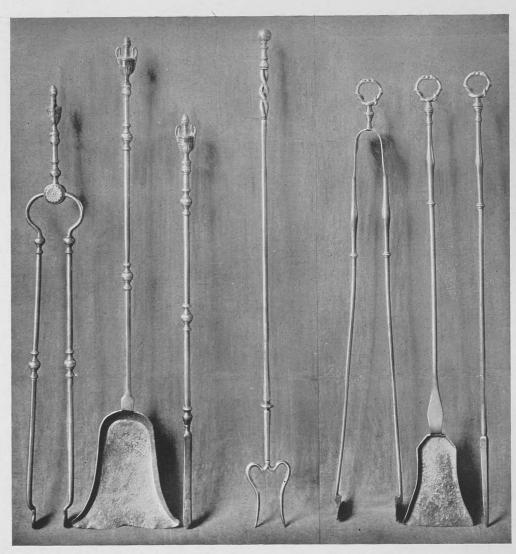


Fig. 45.—(A) Steel fire-irons (poker, tongs and shovel) with copper urn finials. c. 1790.
(B) Steel fire-fork. Early eighteenth century. (From Mrs. Percy Macquoid.) (c) Steel fire-irons, the ring-handle of brass. c. 1800. (From Mrs. Percy Macquoid.)

is exceptionally rich in treatment, with its elaborate standards of winged gryphons. The head of the back plate has a classical subject in bas-relief. In other designs, such as those for Sir Watkin Wynn and Sir Abraham Hume, there is less elaboration, and the standards are tapered or baluster-shaped. An unusual design, dating from the last years of the eighteenth century, is that of the grates in the two fireplaces in the hall at Kedleston, which have an oval basket supported by curved standards in the form of winged rams bearing urns upon their heads. At this time a sarcophagus-shaped grate was introduced having a wide basket and massive standards which were occasionally enriched with applied brass ornaments, such as the anthemium. An enclosed grate of the late eighteenth century consists of a basket set in a wide frame which considerably narrows the opening, and is enriched with beading and raised studs and bosses, which catch and reflect the light, and also with finely engraved ornament. In the nineteenth century the enclosure of the opening was carried still farther, and wide steel plates bordered by brass enrichments surrounded the basket. At No. 1, Bedford Square is a hob-grate with a pierced apron and incised ornament of drops on the hobs, while on the surround are cast-brass ornaments representing a mask and thyrsi and arrows linked by serpents.

Certain hob-grates, in which the fireplace opening is reduced, figure among Robert Adam's drawings and in Glossop's Stove-makers' Assistant (1771), and a great number of these were made



Fig. 46.—Iron fire-pan overlaid with silver. c. 1673. (From Ham House.)

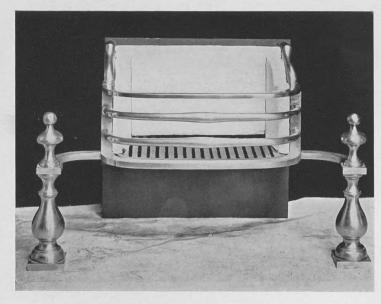


Fig. 47.—Iron basket-grate, with baluster standards. c. 1720. (From the Carron Company.)



Fig. 48.—Iron basket-grate with apron and wings of pierced and engraved steel. Height, 2 ft. 8½ in.; width, 3 ft.; depth, 1 ft. 2½in. c. 1730. (From Messrs. Feetham.)

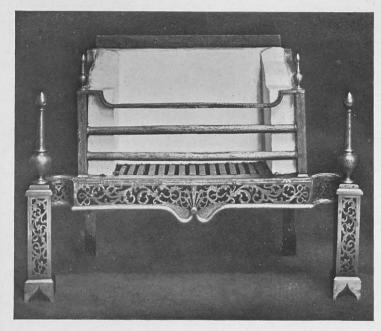


Fig. 49.—Iron grate with pierced and engraved apron and standards. c. 1730. (From the Carron Company.)



Fig. 50.—Iron basket-grate with lattice front in the Chinese style. Height,  $2 \not t$ .  $4 \frac{1}{2} in$ .; width,  $2 \not t$ .  $4 \frac{1}{2} in$ .; depth,  $1 \not t$ .  $2 \frac{1}{2} in$ . c. 1755. (From Messrs. Feetham.)



Fig. 51.—Burnished iron basket-grate, engraved and studded. c. 1780. (From the Victoria and Albert Museum.)



Fig. 52.—Steel basket-grate, pierced and decorated with faceted steel studs. c. 1785. (From Lyme Hall, Cheshire.)

## Chimney Furniture

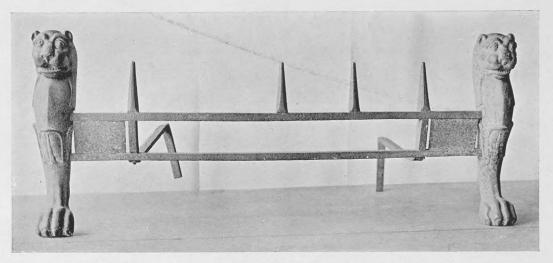


Fig. 53.—Iron Grate, originally at Denne Park, Horsham, with lion standards. c. 1820. (From Lewes Castle Museum.)



Fig. 54.—Cast-iron Hob-Grate, with wrought-iron bars. c. 1770. (From Mr. C. H. F. Kinderman.)

during the early years of the nineteenth century; but later, both the steel basket and iron hob-grate were largely superseded by modern contrivances which demand less attention and time in polishing and blackleading, and also minimise the consumption of fuel.

HEARTH BRUSH OR BROOM.—A broom for sweeping the ashes from the hearth. It is obvious that the brush could not have been used, as Swift suggests in his *Directions to Servants*, to "clean away the Ashes from betwixt the Bars." The hearth brush now in the Queen's bedchamber at Ham House, which dates from about 1675, is of wood overlaid with sheet silver, the handle is cylindrical and banded with twisted silver wire, which also forms the ring for suspension. The block into which the bristles are set is overlaid with embossed sheet silver (Fig. 22.)

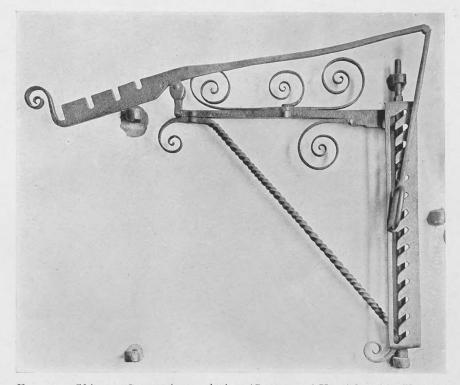


Fig. 55.—Chimney Crane of wrought-iron (Sussex and Kentish style). Upright 35 in.; greatest width, 45 in. Eighteenth century. (From Hastings Museum.)

at the Carron foundry and at the Coalbrookdale Ironworks. In 1784 a visitor at the Carron Works saw "grates of all kinds, and in the best taste for coal fires, and bas-reliefs after excellent models for the back of fire-places." Many of these grates bear the name Carron on the base mould.

The ornaments of castiron hob-grates were delightfully designed and perfectly spaced, the application of ornament to the material being thoroughly well understood at the time. In the hob-grate the space on either side of the receptacle for coals is enclosed by panels or cheeks of varied shape which fill the whole width of the recess and terminate in hobs. A favourite pattern has a semicircular receptacle above a round arch. In an example in Kew Palace the cheeks, which swell into an ogeeshaped curve, are decorated with a draped ewer of classical shape upon a foliated pedestal. Beneath the massive bars is an openwork apron; in the example (Fig. 54) the ornament is of rococo character. The hob-grate continued in use

POTBRACKET. — A wrought-iron framework affixed to the walls of the chimney, developed, perhaps, from the movable horizontal arm known as the "swey," which pivoted to one of the walls of the chimney, and from which hung the hooks and hangers carrying the pots, kettles, etc. This arm, when strengthened by an angle bracket or by an upright iron rod or by a horizontal arm attached near the top of the upright, forms a bracket-like framework. Among the household goods of Sir John Gage of Firle is entered, in 1556, "a longe iron barr to hange pottes on the range," which was of this simple "swey" form.

Pot Crane (Chimney Crane) has, in addition to the bracketed framework, a device for raising and lowering an arm, and was used most extensively in the south-eastern and eastern counties of England. The usual device is a studded quadrant, which serves as a catch at different levels to the handle of the adjustable arm which is pivoted on the bracket (Fig. 56). In the *Academy of* 

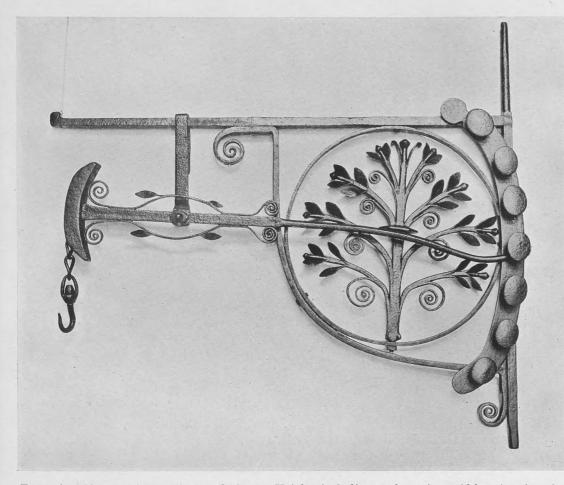




Fig. 56.—Chimney Crane of wrought iron. Height, including socket, 3 ft.; width, 3 ft. 2 in.; length of arm, 3 ft. 1½ in. Eighteenth century. (From the Victoria and Albert Museum.)

Fig. 57.—Wrought-iron Pothanger, decorated on the plate with a design of a blacksmith at his anvil. Length, 4 ft. 8½ in. Early eighteenth century. (From the Victoria and Albert Museum.)

Armory (1688) Randle Holme describes the crane system as "the countryway of hanging potts and pans over the fire." In some examples wrought-iron ornament fills the space enclosed by the bracket. A type common in Kent and Sussex has a ratchet attached to the upright and loosely bolted to the horizontal arm, and a lever, one arm of which is jointed, so that the handle can be brought downwards, as in the example from Peasmarsh, now in the Hastings Museum (Fig. 55).

Pothanger (Pothook, Hake).—The hook from which vessels were suspended from the pot crane or pot bracket. Besides the simple hook form, there are chain and hanger pothooks, "hook and eye" pothooks and ratcheted pothooks, of which the two latter are adjustable. Randle Holme writes in the *Academy of Armory* (1688): "without it the pott cannot well be set over the fire, for two hooks holds the pott by the eares, and the top hooke, put in a link of a chaine, hung overcrosse the chimney above the mantletree, so that it is thereby set higher, or let doune lower as the occasion is." In the interesting example (Fig. 57) the long toothed plate, decorated with a design of a blacksmith at his anvil, slides on a narrow vertical band garnished with scrollwork and terminating in a hook at the top, while at the bottom is a pivoted catch working into the teeth of the plate.

TRIVET.—A metal stand for a pot, kettle or other vessel placed near the fire. In its most important form the trivet stands upon three legs, reaching about to the level of the top bar of the grate, and usually possesses a handle of turned wood. In an example dated 1668, in the Victoria and Albert

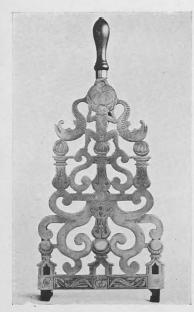






Fig. 58.—(A) Iron standing Trivet with pierced and engraved brass top. Dated 1668. (B) Stell Footman. c. 1770. (Both from the Victoria and Albert Museum.) (C) Brass standing Trivet with cabriole legs. Middle eighteenth century. (From Mrs. Percy Macquoid).

## Chimney Furniture

Museum, the legs are of wrought iron, the top of brass pierced and engraved with a baluster-shaped device, flanked by scrolls and terminating with the figure of Atlas upholding the globe (Fig. 58A). A metal trivet for the hearth, resting on four legs and having an oblong table-like top, in which a lifting-hole is pierced, is termed a "footman." In some examples the front and top are pierced in an open design (Fig. 58B).

In the small hanging trivet which is attached to the top bar grate, vertical projections secure it to the bar, and there is a wooden handle for lifting it off.

(Fig. 59).—M.J.

CHIMNEY GLASS (see MIRRORS).

CHINESE TASTE.—The appreciation that led to the importation of Chinese works of art and subsequently to their imitation in England. While porcelain, embroidery

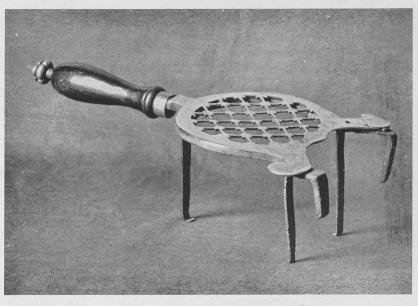


Fig. 59.—Trivet. Height, 4 in.; width,  $6\frac{1}{4}$  in.; length,  $13\frac{1}{2}$  in. Late eighteenth century. (From Mr. Edward Hudson.)

and small curiosities were brought back by ships trading to the East from the late sixteenth century onwards, they did not arrive in sufficient quantities to affect the industry and art of this country until after the Restoration. By 1670 the taste for chinoiseries was already strongly developed in France, and a few years later le style Bérain, largely inspired by Oriental art, afforded the basis of design for wall-paintings and tapestries. In England the fashion was less consistently carried out, but notices of choice collections of Oriental (often termed "Indian") curiosities begin to appear towards the end of Charles II's reign. In 1689 Evelyn describes the house of his neighbour, Mr. Bohun, as "a cabinet of elegancies, especially Indian, in the hall are contrivances of japan screens, instead of wainscot . . . the landscapes of the screens represent the manner of living and country of the Chinese." Advertisements announcing the arrival of large quantities of lacquer panels and porcelain from the East prove the enormous extent of the trade at the end of the century. In 1700 the cargoes of three ships were sold at the East India House, "lacquered boards for screens, screens set in frames, lacquered trunks, escretors, bowls, cups, dishes," etc., realising nearly eleven thousand pounds. The inventory of the contents of Kensington Palace drawn up in 1696 contains many entries of "India Jappan" furniture, and affords an extraordinarily detailed list of Queen Mary's Oriental porcelain arranged on shelves above the doors and chimneypieces: in the Garden Room alone were "143 pieces of fine china." Porcelain displayed in this manner is seen in one of the designs of Daniel Marot, architect to William III, the room being decorated throughout in the Chinese taste. Lacquer imported from the East was soon imitated in England, the raised variety more often than Chinese incised or cut lacquer (see Japanning and Lacquer). It was well calculated to appeal to that delight in vivid colour which, denied its natural expression during the Protectorate, found an outlet in furniture and costume after the Restoration. Oriental lacquer and English japanned cabinets set upon carved and gilt stands are found in most houses furnished in the late seventeenth century, and instructions framed for the use of amateurs are given by Stalker and Parker in their Treatise of Japaning and Varnishing (1688). The authors recommended a free use of their japan varnishes on furniture of "what fashion you please," and so thoroughly was their advice acted upon that entire sets of furniture of English design were decorated in this manner. The interest in Eastern fashions had not yet degenerated into licence: a genuine enthusiasm prompted it, a curiosity newly awakened in a great and mysterious art.

During the Early Georgian period the taste was temporarily in abeyance, but before the middle of the eighteenth century architects and designers once more turned for their inspiration to the East. The movement began while Pope and Kent were still alive, a revolt against the classical tradition in art and letters. It has been well described as "an attempt, feeble perhaps and misguided, of the romantic spirit to blossom in an arid and unsympathetic soil." This revived interest was stimulated by books of travel, the most important being J. B. du Halde's great work on China, published in Paris in 1735 and translated six years later into English. As early as 1749 Mrs. Montagu speaks slightingly of the "barbarous gaudy gout of the Chinese "sought by those sick of Grecian elegance and symmetry; and Morris, in his Rural Architecture (1750), complains that "the Chinese unmeaning taste" is regarded as a profitable study. Mrs. Montagu, in spite of her disapproval, soon had a room decorated for her in this manner by her cousin, Gilbert West. So widespread was the infection that, in a letter to him, she says that on his arrival in London he will find himself "in the Empire of China." Dr. Pococke, visiting Badminton in 1754, describes one bedroom as "finished and furnished very elegantly in the Chinese manner"; and two years later a writer in the Connoisseur observes that "the ornaments both on the outside and inside of our houses are all Gothic or Chinese." The vogue was, therefore, firmly established before the appearance, in 1757, of Sir William Chambers' Designs of Chinese Buildings, in which he expressly disclaimed any desire to be numbered "among the exaggerators of Chinese excellence." On the authority of Horace Walpole, his friend, Richard Bateman, was "the founder of this sharawadgi taste in England," but afterwards deserted it for the Gothic "so effectively that his every pagoda took the veil." Architects and cabinetmakers attempting to conform to the prevalent fashion, produced designs of grotesque absurdity, incongruous and overloaded with ornament, for objects which had no prototypes in the East (see Chippendale, Darly, Hallett and Halfpenny). The more extravagant of these designs remained unrealised aspirations, but a medley of Chinese detail was added to the decorative resources of the period. By 1760 the craze was already on the wane, though the Brighton Pavilion commemorates a tawdry revival during the Regency. Before this taste degenerated, two or three rooms in large houses were usually devoted to Chinese decoration. It was a movement exotic in its origin and incapable of great extension: the attempt to develop it at once destroyed its rather small and eccentric charm.

CHINTZ OR CHINT.—A cotton fabric painted or printed in colours or fast dyes. This process was of great antiquity in the East, and the art of staining linen cloths was practised in England during the Middle Ages (see Hangings). In 1579 Hakluyt instructed Morgan Hubblethorne, a dyer, to proceed to Persia and endeavour to discover the manner of dyeing cloths which, he says, "hath been an old trade in England, whereof some excellent cloths yet remain." The importation of chintzes or "painted callicoes" appears to have commenced in the early seventeenth century, and in 1631 the East India Company was authorised to ship them into England. On September 5th, 1663, Pepys notes in his Diary that he has been to Cornhill "and after many trialls bought my wife a chint, that is a painted East Indian callico for to line her new study." Sir Joshua Child, in a pamphlet (1677), mentions that calicoes were then brought over from India to be painted in this country, the design being drawn by hand in the East; and among the correspondence of the East India Company in 1683 is an order for "100 suits of painted curtains and vallances ready made up of several sorts and prices." Six years later the first Earl of Bristol paid £38 "for an Indian quilt for a bed." Chintzes at this time were much in demand for hangings and upholstery, and in his Weekly Review (January 31st, 1708) Defoe describes the rapid spread of the fashion. He writes that the general fancy of the people runs upon East Indian goods, chintz and painted calicoes, which were first used only for carpets and quilts and to clothe children and ordinary people, but had now become the dress of ladies, even of the Queen herself. "Nor was this all, but it crept into our houses, our closets and bedchambers, curtains, cushions, chairs, and at last beds themselves, were nothing but calicoes and Indian stuffs, and in short almost everything that used to be made of wool or silk, relating rather to the dress of the women or the furniture of our house, was supplied by the Indian trade." The prosperity of the woollen industry was threatened by this craze, and, as a result of serious outbreaks among the weavers, an Act was passed in 1722 prohibiting the use and wear of all printed, stained or dyed calicoes. The law was modified in 1730 to admit the all-cotton calicoes of Arkwright, and in 1774 printing on cotton of English manufacture was freed from all restrictions. The importation of Indian chintzes was, however, prohibited until a considerably later date, and an interesting correspondence between David Garrick and Sir Grey Cooper shows that in 1775 a gift of curtains and bed hangings sent to the actor's wife by some gentlemen at Calcutta were confiscated after they had been in her possession for four years. In the *Guide* (1788), Hepplewhite recommends the use of printed cotton or linen for bedhangings, "the elegance and variety of which afford as much scope for taste, elegance and simplicity as the most lively fancy can wish."

CHIP-CARVING.—Shallow faceted ornament executed with the chisel and gouge. It is found in the form of roundels on the front and wide stiles of early mediæval chests, and as an occasional decorative motive on oak furniture until the second half of the seventeenth century (see Chests, Fig. 5, Boxes, Fig. 10). The term is also applied to ordinary rough carving.

CHIPPENDALE, THOMAS (born 1718, died 1779).—Until the last few years it has been assumed that Thomas Chippendale was of Worcestershire origin, but recent discoveries seem to prove that he was born in 1718, the son of a village carpenter at Otley, in Yorkshire. It is said that, showing promise of better things, he was sent up to London, probably by the Lascelles family, to work under a London cabinet-maker, but no facts are known before his marriage, in 1748, at about the age of thirty, to Catherine Redshaw, at St. George's Chapel, Hyde Park. After that date the Poor Rate Books of St. Martin's-in-the-Fields show that he was living at Conduit Court and Spur Alley Ward before moving to St. Martin's Lane, with which address he was associated until his death in 1779. He had as partners, first, James Rannie and afterwards, Thomas Haig. The premises of the firm were evidently extensive, and included a shop, timber-yard and workshops.

In 1754 the first edition of the Gentleman and Cabinet-maker's Director was published at St. Martin's Lane. This folio volume was a brilliant advertisement for the firm and went into three editions by 1762. It contains a large number of engraved plates for furniture of various types in the characteristic manner of the mid-eighteenth century (see Figs. 1 to 6). Although the practice of publishing designs for furniture goes back in Europe two hundred years earlier, nothing on this scale had hitherto been attempted. Books on architecture of similar character, sometimes including a few designs for furniture, were common enough. Chippendale's book, on the other hand, not only confined itself to furniture, but illustrated practically every type which was either known or could be imagined. The bulk of the designs were in the rococo, Gothic or Chinese fashions. Many were purely fantastic and not suitable

for reproduction in the solid.

It has been generally accepted that all these designs were intended to be worked out in mahogany, and even to-day no furniture in sale catalogues and similar publications is described as belonging to the style of Chippendale unless made of this wood. But a study of his own notes in the *Director*, as well as examples of his known or reputed craftsmanship, shows that Chippendale was not a specialist in mahogany, and that a considerable proportion of the designs were intended to be worked out in gilding, lacquer and painting.

Again, the discovery of some of his accounts sent in to the owners of town and country houses where he was employed shows that he was, during the greater part of his career, not a working cabinet-maker, but the organising brain of a firm which undertook the complete furnishing and decoration in important

mansions throughout the country.

The *Director* plates, for the most part, show the traditional style of the early Georgian period in England on which were grafted various new and fleeting fashions. This, then, is the basis of the common acceptance of the style of Chippendale. The *Director* designs, however, represent only one phase, and a phase, partly theoretical, of the life work of this English cabinet-maker. During the most important years of his working life Chippendale had completely abandoned the style reflected in the *Director* designs and, under the influence of Robert Adam, was executing furniture which has no resemblance either in type, form or decoration with the designs with which his name is commonly associated.

## Chippendale

Again, popular opinion accepting Chippendale as a tradition on the strength of his designs, has not, until perhaps recently, concerned itself with his finished work. Nevertheless, it is on the strength of his finished work and not of his designs, as a craftsman and not as the inventor of a national style, that

he must be judged

The third edition of the *Director*, published in 1762, was probably not a success, for most of its designs were, by this date, almost old-fashioned. The influence of the Adam brothers in building, decoration and furniture was just beginning to show itself. Chippendale, occupying, as he must have done, the position of the first English cabinet-maker of the day, was not long in coming in contact with Robert Adam, who employed him to carry out in detail many of the schemes of furnishing which he was undertaking in important country houses. It is at this stage that we are first able to estimate Chippendale's position as a craftsman, because we possess his accounts rendered to the owners of various houses built or restored by Adam, and have in many cases the finished work for comparison and criticism.

This evidence affords the few conclusive facts which we possess as to the character of Chippendale's firm and the merits of his work. The variety of processes of decoration in which he worked is brought home to us. Mahogany furniture was usually supplied for the hall and dining-room, gilt and inlaid work for the saloon, lacquer was often favoured in bedrooms. Much valuable information as to the fabrics used

in furnishing at this date is also found in these accounts.

Of the accounts which have been discovered in recent years, the most valuable are those for furnishing Nostell Priory and Harewood House in Yorkshire, because not only have complete records of goods supplied been preserved, but the furniture remains in its original position. The Nostell accounts, made out in the name of Thomas Chippendale, cover a period from 1766 to 1770, and show examples of all the styles which he is known to have favoured. On the other hand, the Harewood accounts, made out after Haig had been taken into partnership, are dated from 1772, and illustrate the last and most accomplished phase of Chippendale's work, where inlaid decoration predominated on types of furniture essentially of Adam style. These two houses supply complete documented evidence of Chippendale's output from a date shortly after the publication of the third edition of the *Director* until near his death in 1779.

At Nostell Priory we are able to take the measure of his work in mahogany from the magnificent library table, which is probably the finest example of its type in existence (see Introduction, Fig. 24). The library chairs, again, present documented evidence of his skilful technique in this branch of workmanship. And an inlaid commode with metal mounts, illustrating an adaptation of the French style of Louis XV, leaves no doubt in our mind that the possession of style and brilliant technique was always a characteristic of the finished work of Chippendale. At Harewood there is much remarkable inlaid, gilt and silvered furniture in the Adam style. The famous commode inlaid in various woods and ivory, with medallions containing representations of Diana and Minerva, is a masterpiece of accomplished

craftsmanship (see Commodes, Fig. 23).

There are many other records of Chippendale's activities, although the finished work can seldom be identified. A bill exists for the supply, to the Duke of Portland in 1766, of two gilt mirrors in the Director style. A note in the Director shows that a certain bedstead was made for the Earl of Pembroke's house in Whitehall, and from the same source we learn that furniture was supplied to the Earls of Morton and Dumfries. Records show, further, that Chippendale had business relations of a small nature with Lord Mansfield at Ken Wood and Lord Shelburne at Lansdowne House. From notes on one of his original

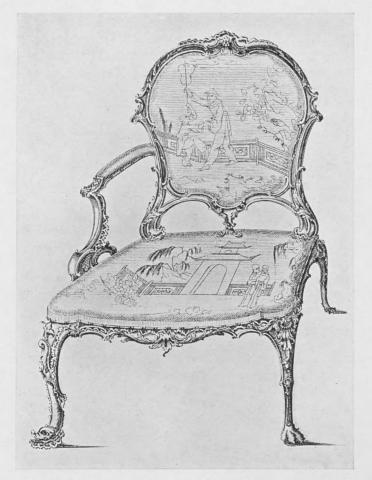


Fig. 1.—Design for French Chair (dated 1753). (From first edition of the Director.)

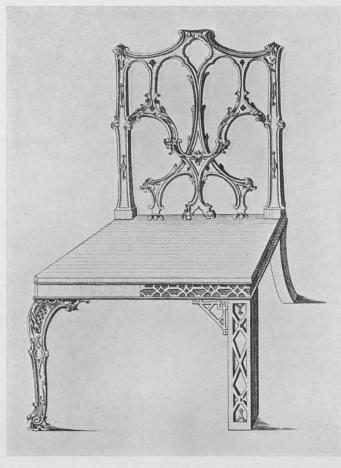


Fig. 2.—Design for Gothic Chair. (First edition of the same, 1754.)

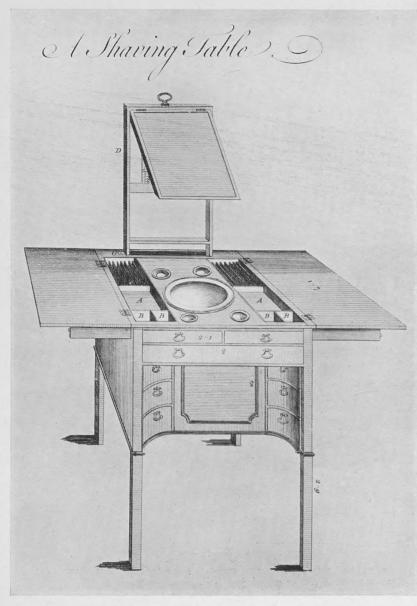


Fig. 3.—Design for shaving-table (dated 1761). From third edition of the Director.

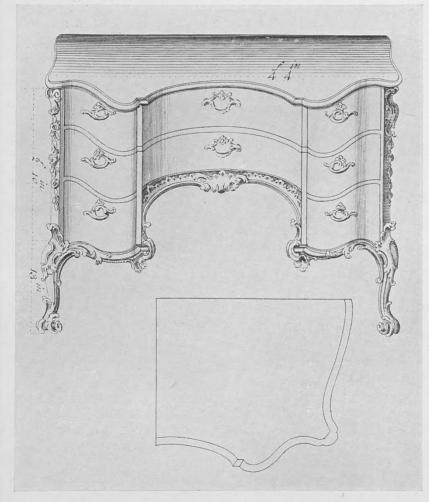


Fig. 4.—Design for Commode Table (dated 1760). From the same,

drawings, now in the Metropolitan Museum of New York, we gather that he was employed by Coplestone Warre Bamfylde at Hestercombe in Devonshire. Full furnishing accounts have recently come to light for work done by Chippendale's firm for Sir Edward Knatchbull at Mersham Hatch, Kent, and for David Garrick's house in Adelphi Terrace. In these cases, however, but little, if any, of the actual furniture has, up to the present, been identified. The Garrick accounts explain in minute detail the schemes of decoration and details of furniture supplied for the house which Robert Adam built for the famous actor. The original MSS. of these accounts has been presented to the Victoria and Albert Museum, and the same Institution possesses the furniture of David Garrick's bedroom from his villa at Hampton (see Cup-BOARDS, PRESSES AND WARDROBES, Figs. 26 and 27). There are good reasons for assuming that the latter were designed by Adam and executed by Chippendale.

An interesting side-light is thrown on Chippendale's career by the proceedings in the Court of Bankruptcy relating to the estate of Teresa Cornelys. This notorious personality was well known to fashionable London in the third quarter of the eighteenth century on account of the extravagant balls and masquerades held at Carlisle House, her residence in Soho Square. In spite of the fact that her entertainments were expensive and well patronised, Teresa Cornelys went bankrupt in 1772. In the following year proceedings taken in the Court of Bankruptcy show that Thomas Chippendale of St. Martin's Lane, being one of the principal creditors, was appointed an assignee of the estate. The petition of the other creditors protested against the sale of Carlisle House and its contents in a single lot, a step taken by the assignees to their The petition, however, own advantage. was dismissed to the advantage of Chippendale and his fellow assignees. It is most probable that Chippendale had been employed on the furnishing of Carlisle House, which was evidently decorated in great style.

There are other houses throughout the country which were probably furnished by Chippendale's firm, although documentary evidence cannot now be produced. Such are Langley Park in Norfolk, Corsham Court in Wiltshire, and Hagley Hall in Worcestershire. In these houses the furniture remains in position and bears all the characteristics of Chippendale's work.

The evidence which we possess as to Chippendale's designs and his finished work permit us to form one or two conclusions of comparative safety. In spite of the immense enterprise displayed in the publication of his book and its well earned reputation, we judge him, as a designer of furniture, to have been swayed by every breath of fashion, without conviction and without understanding of the numerous styles which, one after the other, he eagerly adopted and afterwards dismissed. His taste for fantastic forms, barbaric gilding and bright colours would have fitted him well for a designer of theatrical scenery, had not circumstances led him into other paths where

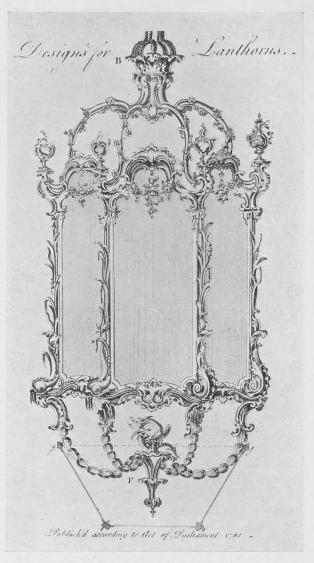


Fig. 5.—Design for Hall Lantern (dated 1761). From third edition of the Director.



Fig. 6.—Design for Candelabrum. From third edition of the same, 1762.

the business instinct forced him to control himself. That same business characteristic as well as a highly sensitive and critical instinct for technical excellence caused him, in his finished work, to achieve results of undoubted excellence, whether in simple domestic furniture or in those examples of extreme elaboration and complicated technique such as exist at Harewood and Nostell.

The popular idea of Thomas Chippendale's style, attributing to his influence practically all English mahogany furniture of the mid-eighteenth century, is both misleading and unflattering to the memory of a great craftsman. This misunderstanding is due partly to the fact that in the nineteenth century many of Chippendale's designs were worked out by well known firms, who invariably chose mahogany as their medium, and selected often fantastic compositions which, in the eighteenth century, were condemned as unpractical. These later productions are now often mistaken for genuine Chippendale furniture, though lacking in the spirit and technical excellence which stamped the work of the eighteenth century master.

The question naturally arises as to whether the actual work of Chippendale is of such outstanding merit as to entitle the creator to be placed among his contemporaries like a giant surrounded by pigmies. Evidence by which we can assign more than an isolated piece, here and there, to any particular cabinet-maker makes it difficult to reply with certainty. We have numbers of books of designs by Chippendale's contemporaries and successors. Manwaring, Lock, Ince and Mayhew, Shearer, Hepplewhite and Sheraton are well known to fame on account of their published works. It is unnecessary to labour the point that they were none of them pioneers, but, consciously or unconsciously, were probably following in the track of their more illustrious fellow-countryman. This point would have been of small importance if, in themselves, they had been brilliant craftsmen. But do we possess examples of the finished work of any of these designers which will act as a basis for comparison? It is possible to find, now and again, specimens of furniture of which the maker's name is known, as in the case of the table made by William France for Ken Wood (now in the Victoria and Albert Museum) or the signed pieces of Gillow. But can we find elsewhere any work which has the arresting style or shows the fine sense of line and form and the complete mastery of material which Chippendale's authentic furniture at Nostell and Harewood displays? Until such evidence can be produced Chippendale must still be regarded as the first English cabinet-maker of the eighteenth century.—O. B.

CHIPPENDALE, THOMAS (Jun.).—Cabinet-maker and artist, was born in 1749, the eldest of the famous Thomas Chippendale's eleven children by Catherine Redshaw. He was, presumably, trained in the celebrated St. Martin's Lane workshop, and, after his father's death in 1779, carried on business there, trading as Chippendale and Haig. He was a member of the Society of Arts, and between 1784 and 1801 exhibited five pictures at the Royal Academy. Towards the end of his life he visited Paris, and brought home a sketch book (formerly in the Bernal collection) illustrating Empire furniture in the Palace of Versailles and elsewhere. The premises in St. Martin's Lane appear to have been retained until the end of his life; but in 1814 he also opened another shop at No. 59, Haymarket, removing thence in 1821 to No. 42, Jermyn Street. Haig withdrew from the partnership in 1796, and at that time Chippendale is

said to have been in financial difficulties. That the firm under his management enjoyed a considerable reputation at the close of the eighteenth and in the early nineteenth centuries is, however, proved by a number of bills for work carried out in important houses. Between 1795 and 1820 several thousand pounds were paid to Chippendale by Sir Richard Colt Hoare of Stourhead, Wiltshire. Library tables, chairs (see Chairs, Figs. 164, 165, 166 and 167) and a quantity of other furniture in the house can be identified by these bills, while sums charged for paperhanging, curtains and upholstery show that decoration formed an important part of the younger Chippendale's business. The following are typical

August 27th 1802. October 14th 1802. Making patterns for Cornices japaned black with Gilt Mouldings and Trellis in frieze.. fo 10 o A rich candelabrium for four lights to match your own with a variety of carved Ornamental work with Goats heads and Lions feet, the pillars reeded and highly finished in Burnished

November 19th 1804. A large mahogany flight of Steps on carved and reeded Columns, strong brass castors, a hand-rail on one side continued on the top and turned Bannister railing, the bottom steps to fold up ...

This furniture proves that the high level of craftsmanship which had always distinguished the shop in St. Martin's Lane was still maintained, and the designs are excellent specimens of the less extravagant Regency taste. Entries made for "Mr Chippendale's Expences" show that he supervised the work at Stourhead, while, in 1819, he and his men spent some months at Raynham Hall, Lord Townshend's country house. In a letter dated in July of that year, Lord Townshend informed Chippendale that he had credited the cabinet-maker's account at an Aylsham bank with £1,200 "in payment of work done." His will, dated from 61, Regent Street, Vincent Square, Westminster, December 2nd, 1822, bequeaths all his personal property to Sarah Wheatley, wife of Henry Wheatley of Regent Street, for her sole use, independent of her husband.

CINNAMON WOOD.—An alternative name for camphor wood (q.v.).

CIPRIANI, GIOVANNI BAPTISTA (1727-85).—A Florentine artist who came to England in 1755, and soon achieved a reputation for painted decoration in public buildings and houses. In 1766

Lady Shelburne, who was then furnishing Lansdowne House, records in her *Diary* a visit to Cipriani, "where we saw some most beautiful drawings and where Lord Shelburne bespoke some to be copied for me to compleat my dressing room, which I wish should be furnished with drawings and crayon pictures." Among Cipriani's more important works were four panels for the ante-room of Lansdowne House, four compartments in the coves of the Royal Academy Library at Somerset House, and the ceiling of the ballroom, Melbourne House. He received £1,000 for retouching the Rubens ceiling in the Banqueting Hall, Whitehall, a payment held to be excessive at the time. Horace Walpole had no high opinion of the artist's ability, describing him, in a letter to Sir Horace Mann, as "that flimsy scene-pointer". He was an admirable draughtsman, but his oil pictures show that he possessed an indifferent sense of colour. His classical and allegorical figure subjects probably inspired much of the painted decoration on late eighteenth century furniture; though there are no existing examples known to be from his hand. A design for a painted pedestal, from a water-colour by Cipriani, is seen in the illustration. On the institution of the Royal Academy in 1768 he was elected one of its members.

CISTERN (See WINE CASES, CISTERNS AND COOLERS).

CLARICHORD (CLARICON).—A stringed keyboard instrument (see Musical Instruments).

CLAVICHORD.—A keyboard instrument, the strings struck by metal tangents (see Musical Instruments).

CLAVICITHERIUM.—A vertical spinet or virginal (see Musical Instruments).

CLAVICYMBAL (CLAVISYMBALL). — The earlier name of the harpsichord (see Musical Instruments).

CLAVIORGANUM.—A combination of the organ with the virginal or harpsichord (see Musical Instruments).

CLAW-AND-BALL (See Ball-And-Claw).

CLAY'S WARE (See JAPANNING AND LACQUER).

CLOCK-CASES.—A clock is an instrument for the measurement of time-properly, one in which the hours, and sometimes lesser divisions, are sounded by the strokes of a hammer upon a bell.

Fig. 1.—Design for a painted pedestal by Cipriani. c. 1780.

The mechanism consists of an assemblage of geared wheels and pinions kept in motion by a weight or spring, and provided with a governing device which so regulates the speed as to render it uniform. There is usually also a supplementary mechanism by which the hours are struck upon a bell. Originally, the striking of the clock was the all-important consideration, and, probably, many early mediæval clocks had neither dials nor hands, but told the time only by striking the hour, or even announced it by a single blow, upon which a larger and more sonorous bell would be struck by hand. A reminiscence of this last-named

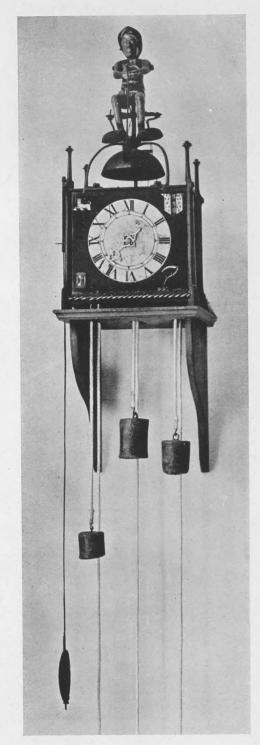


Fig. 1.—Hanging Clock, with automaton for striking; in an iron case with a painted dial. Height, 26 in.; width, 11\frac{3}{8} in.; depth, 9 in. Sixteenth century. (The movement subsequently converted to the pendulum control.) (From Woodlands Manor, Wilts.)

procedure is furnished by those jointed automata, representing men in armour, or grotesque figures, known as "striking jacks," that beat upon a bell, which survive in some instances to this day.

While public clocks equipped with "jacks" for striking were not uncommon, a chamber clock so fitted is rare: an example of exceptional interest, dating probably from the sixteenth century, is illustrated in Figs. 1 and 2, in which the figure surmounting the clock strikes the hours on the large bell with the hammer in his hands, and at the quarter-hours kicks the two smaller bells with his heels—a feat which is accomplished by means of levers, attached to the arms and legs of the figure, united by wires attached to corresponding levers actuated by the striking mechanism.

These early clocks were weight-driven, necessitating an adequate space beneath the mechanism for the fall of the weights, and for the most part were fixed clocks of large size. It is questionable whether the domestic clock—that is, a clock which the well-to-do householder could afford to place in an ordinary room of his house—made its appearance before 1500. In that year Peter Henlein is said to have discovered a new motive power, adopting an expansive spring coiled within a drum or "barrel" as a prime mover—a principle which was not perfected until a quarter of a century later, when a method of equalising the variable power of this wound-up spring in all its different states of tension was devised, resulting in the production of a compact spring-driven chamber clock fully equal to the ponderous contemporary weight-driven clock for the measurement of

Small portable chamber clocks, enclosed in costly, highly decorated metal cases—square, cylindrical, hexagonal and octangular, pierced, chased and engraved—were thereafter made in considerable numbers on the Continent, chiefly in Germany, and to a lesser extent in France and the Low Countries, during the sixteenth century.

Thence they were imported into England, their high cost confining them, however, to the wealthy.

Towards the close of the sixteenth century these low horizontal models, in which the dial was uppermost, were superseded by high cases with vertical dials. These high cases were often of elaborate architectural design, incorporating anglepillars and perforated domical tops covering the bell, and crowned by a statuette and finials. A diminutive upright brasscased clock, by an English maker, "Bartilmewe Newsum," dating approxi-

mately from 1590, is exhibited in the British Museum. The most famous British makers of this early period were this Bartholomew Newsum or Newsam, clockmaker to Queen Elizabeth, who was probably working in London prior to 1568, and David Ramsay, "Scotus" (1600 to circa 1650), clockmaker to James I and Charles I, who was appointed first Master of the Clockmakers' Company on the incorporation of that body in 1631.

From the time of Elizabeth to the last quarter of the seventeenth century the bulk of the smaller English domestic clocks were enclosed in cases of metal, generally brass. They appear to have been made in considerable numbers from about 1600, the first common form being a weight-driven brass-cased mural clock, which was hung against the wall or set upon a bracket, with the chains and weights hanging down and exposed. The governing device was a rotating vertical verge-staff, furnished with two flag-like projections called "pallets," set at an angle and engaging the teeth of a crown-wheel in conjunction with a reciprocating horizontal balance, or "swing-wheel," the pendulum superseding the balance some time subsequent to 1657.



Fig. 2.—Three-quarter view of iron-cased Hanging Clock, illustrated in the foregoing.

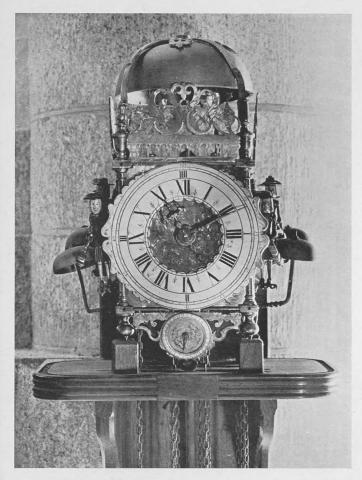




Fig. 3.—Brass-cased Lantern Clock, with automata for striking. Height,  $16\frac{1}{2}$  in.; width,  $13\frac{1}{2}$  in.; depth,  $7\frac{1}{2}$  in. "Richard Grennell, Fecit." c. 1680. (From St. Michael's Mount, Cornwall.)

Fig. 4.—Three-quarter view of same brass-cased Lantern Clock, by Richard Grennell.

These early domestic timekeepers, known as "lantern" or "birdcage" clocks (Figs. 5 and 6), were constructed entirely of metal, the cases being rectangular and of brass, with a framing composed of four turned corner pillars, usually in the form of columns of the Doric order, connecting horizontal top and bottom plates, and terminating below in ball feet, and above, in vase-shaped finials. The spaces between the pillars were occupied by fixed back and front plates and hinged side doors, while front and sides were headed with fretted crestings, and the whole surmounted by a hemispherical bell suspended from diagonal arcuated bands springing from behind the corner finials and terminating in a fretted boss which formed the seating for a corresponding turned finial. To the front or dial-plate, a circular band, or horary circle, was attached, graduated into twelve hours, distinguished by Roman numerals, or "chapters," the quarter-hours being marked by minor sub-divisions around the inner edge of the band. With few exceptions, the time was indicated on early "lantern" clocks by means of a single pointer, or hand, the hours being struck in regular progression on the bell surmounting the structure, which in other instances was utilised merely as an alarum. Such clocks were wound by pulling down the lengths of chain or cord opposite to those from which the weights were suspended, a procedure necessitated every twenty-four hours or so, the complete descent of the weights being generally accomplished in approximately thirty hours. They were attached to the wall by means of a hook and staple, and had two steadying-pins at the foot, which were pressed into the wainscoting or wall-plaster, thus preventing the clock from being pulled on one side by the heavy weights or in the process of winding. Except in size and matter of detail, these seventeenth-century brass-cased clocks of the "lantern" variety differ little from each other: so generally is this the case, in fact, that a common origin has been suggested for all the various parts—the frames, pillars, finials, frets, bells, dials, hands, and other components.

Until the introduction of the short or "bob" pendulum, the controlling medium in clocks of English manufacture was a reciprocating balance, to which reference has already been made, in appearance not unlike the fly of a kitchen jack, and analogous in its action to that of the modern chronometer or watch. A lantern-clock so fitted, and dating from about 1620, is illustrated in Fig. 5, wherein the horizontal swing-wheel or balance may be discerned immediately below the bell—an exceedingly rare survival, since the adaptation of a vertical verge-escapement to the short pendulum first introduced was a comparatively simple matter. In an early treatise on the construction of clock movements, to which reference will be found hereafter, a chapter is devoted to an explanation of the method to be adopted in "converting a twelve-hour balance-clock into a Pendulum." The clock illustrated in Figs. 1 and 2 provides an instance of such subsequent conversion. A lantern-clock presenting uncommon features of interest, especially in the curious side-figures actuated by the striking mechanism, is shown in Figs. 3 and 4. It will be noticed that this clock is furnished with two hands; but the advantage of minute-notation was only gradually recognised, and, in England, though the minute hand appeared occasionally, it was not in common use upon clocks before 1670, and was often omitted by provincial makers quite late in the

eighteenth century.

Early specimens of the lantern clock were small in size, the hour-circle being narrow and contained within the width of the framework. In some instances a small concentric disc, similarly numbered and having six or more pointed projections around the perimeter, served for setting the alarum. Towards the end of the seventeenth century the diameter of the hour-circle was increased, until it projected in front of, and appreciably beyond, the corner pillars of the frame, the band itself being widened and the

numerals increased in height. The open frets which form so characteristic a feature around the base of the bell were often adorned with an armorial shield and supporters, with a central vase and conventional floral scrolls, with scrolls alone, or with crossed dolphins, all of which patterns were further embellished with bright-cut engraving, and often bore the name and locality of the clockmaker. Lantern clocks, being complete in themselves, and very picturesque and ornamental objects, were not originally fixed into wooden cases, but, with improvements in horological science and increasing regard for time-keeping qualities, some defence against the effect of moisture-laden air and dust became essential, and a wooden outer case or "hood" embodying a back-board and supporting brackets made its appearance some time prior to 1670. An example of a thirty-hour wall-clock, constructed in the manner of a lantern clock with turned brass corner-pillars, but with the innovation of a square dial and enclosed in a wooden "head" area is illustrated in Figs. 7 and 8

"hood" case, is illustrated in Figs. 7 and 8.

The great epoch in the history of horology was the introduction of the pendulum as a regulator. Galileo Galilei, the great astronomer, is said to have first discovered the isochronous property of the pendulum about 1639, but no practical application of his discovery seems to have been made until the time of his son, Vincenzio Galilei, who is stated to have first set up a pendulum clock in Venice in 1649. It seems definitely established, however, that the invention was never brought into prominence until it came into the hands of the Dutch mathematician and physicist, Christian Huygens van Zulichem (1629–95)—the "Mr. Zulichem" of Evelyn's Memoirs—who produced a clock controlled by a pendulum in 1657, and whose friend and countryman, Ahasuerus Fromanteel, appears to have been the first clock-maker to introduce pendulum clocks into England in the following year. It should, however, be stated that a countryman of our own, Dr. Robert Hooke, is entitled to some share of the honour which has been contested by Galileo and Huygens.

An advertisement in the Commonwealth Mercury of November 25th, 1658, has reference to the manufacture and sale of pendulum clocks in England by Fromanteel:

There is lately a way found out for making clocks that go exact and keep equaller time than any now made without this regulator (examined and proved before his Highness the Lord Protector by such doctors whose knowledge and bearing is without exception), and are not subject to alter by change of weather, as others are, and may be made to go a week or a month, or a year, with one winding up, as well as those which are wound up every day, and keep time as well, and is very excellent for all house clocks that go either with springs or weights; and also steeple clocks, that are most subject to differ by change of weather. Made by Ahasuerus Fromanteel, who made the first that were in England. You may have them at his house, on the Bankside, in Moses Alley, Southwark, and at the sign of the "Maremaid" in Lothbury, near Bartholomew Lane end, London.

On the introduction of the pendulum, clocks assumed a different character. Catgut lines were substituted for the chains or cords, and barrels were introduced, round which the line was wound, and, a greater length of line being employed, clocks were made to go for eight days or more instead of thirty hours, while a chime of bells often supplemented the striking of the hour and its quarter divisions.

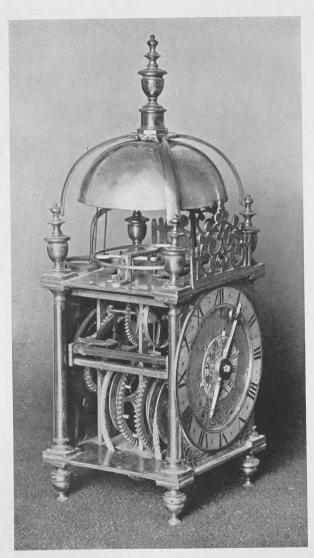


Fig. 5.—Brass-cased Lantern Clock, showing balance control in use prior to the introduction of the pendulum. William Bowyer fecit. c. 1620. (From Mr. J. Drummond Robertson.)



Fig. 6.—Brass-cased Lantern Clock by "Davis Mell in Crutched Fryers Londini." Height, 12½ in.; width, 5 in.; depth, 6 in. c. 1665–70. (From Mr. J. Drummond Robertson.)



Fig. 7.—Hanging Clock with wooden hood and bracket, by Thomas Tompion, London. Height, 161 in.; width, 103 in.; depth,  $6\frac{1}{2}$  in. c. 1670. (From Mr. Brian E. A. Vigers.)

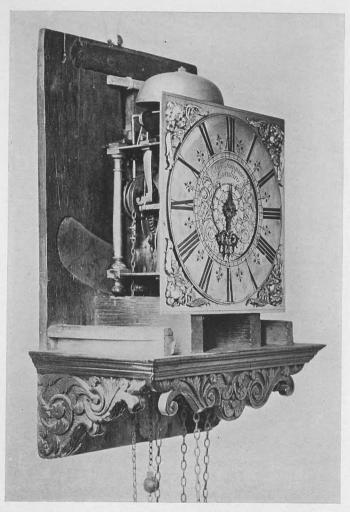


Fig. 8.—View of Hanging Clock with hood removed, showing pillar-frame movement and recess in back-board for the path of light "bob" pendulum.

Domestic clocks of this period may be divided into two classes—those impelled by falling weights, and those of which the motive power is a coiled spring. Springdriven table-clocks enclosed in decorative wooden cases enriched with mounts of gilded metal were made early in the second half of the seventeenth century. These were evidently designed to be seen from all sides, a glazed door being provided in the back of the case through which the swinging of the short "bob" pendulum, the exquisite workmanship of the pierced cock and engraving of the metal back-plate of the movement might be discerned.

The narrow, long case, extending to the floor (Fig. 9), also made its appearance at this period, the end it served being the protection of the weights from external

interference, by which the mechanism of the clock might be stopped.

Although the short pendulums of Huygens and Fromanteel quickly superseded the balance as a controller of household clocks shortly after 1657, thereby improving their time-keeping qualities, it remained for Dr. Hooke to discover that the real merits of the pendulum had been obscured by making it short, light and swinging in a very large arc. Accordingly, he caused a clock to be made, which was exhibited before the Royal Society in 1666, provided with a long and heavy pendulum having relatively a very small swing—a result which could hardly have been achieved without improvement upon the crown-wheel escapement hitherto in vogue.

Writing in 1675, "J. S. [John Smith] of London, Clock-maker," the author of Horological Dialogues, alludes to the relative merits of the balance, short pendulum

and long pendulum in the following terms:

As to their regularity I shall say only thus much, that those clocks, who have their motion regulated by a pendulum are more excellent then those who are regulated by a Balance, and those that are regulated by a long Pendulum are far more excellent than those that are regulated by a fhort one.

Thus affording an indication that clocks fitted with the long pendulum were at

that time apparently also in general use.

The most important supplementary invention of this period was the "anchor" escapement—the invention of which has been referred by some to Dr. Hooke and by others to William Clement, a London clock-maker—which permitted the escape to take place in a small angle of vibration and enabled a long pendulum to be used in a very contracted space. This was the real origin and date of the tall, upright clock-cases popularly known as "grandfather " or " grandsire " clocks, which for four or five generations were

to be found in every tolerably furnished house in England. We have seen that the earliest trunk, or long, cases were employed with the short "bob" pendulum, and were narrow, only sufficient room being allotted for the rise and fall of the weights. With the advent of the

Fig. 9.—Longcase Clock, the case veneered with kingwood in a parquetry pattern.

Height, 6 ft. 1 in. The movement by

Samuel Knibb. c. 1670. (From

Mr. Frank Garrett.)

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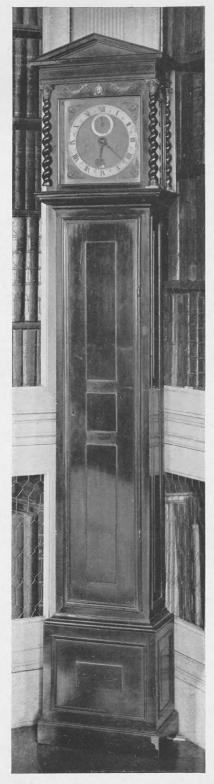


Fig. 10.—Long-case Clock, the case panelled and veneered with ebony. Height, 6ft. 7 in. The movement by Johannes Fromanteel c. 1675. (From Denston Hall.)

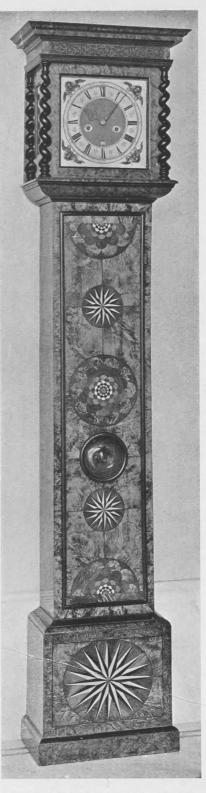


Fig. 11.—Long-case Clock, the case veneered with "mazer-wood" and decorated with parquetry. Height, 6ft. 5½in. The movement by Thomas Wheeler. c. 1680. (From Mr. J. Drummond Robertson.)

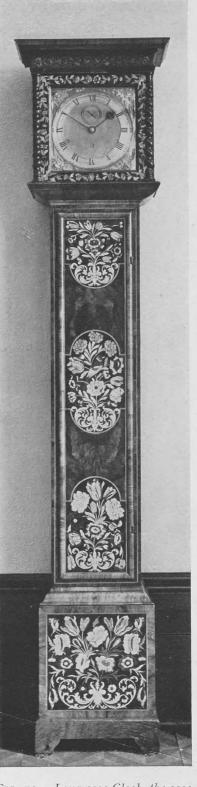


FIG. 12.—Long-case Clock, the case veneered with walnut and decorated with marquetry in panels. Height, 6 ft.  $9\frac{1}{2}$  in. The movement by Johannes Fromanteel. c. 1680-85. (From Mr. F. Garrett.)

long pendulum and anchor escapement, the clock became an instrument of great precision, and the clock-case obtained predominance as an important and decorative article of furniture. This was the cabinet-maker's opportunity, and the productions of this period are notable as much for the decorative qualities of their cases as for the excellence of their timekeeping.

The earliest wooden clock-cases were constructed of oak veneered with ebony, kingwood, olive-wood laburnum or walnut, following the prevailing fashion of the day in furniture. They were low in stature and narrow in the trunk or "waist," the hood enclosing the movement being flanked by twist-turned or cylindrical angle-pillars supporting an entablature (comprising an architrave, frieze and cornice) which was occasionally surmounted by an angular pediment of low pitch, or a carved and pierced cresting.

An interesting insight into the woods employed in clock-case making as early as 1675 is afforded by the account book of Sir Richard Legh of Lyme Hall in Cheshire:

I went to the famous Pendulum maker Knibb, and have agreed for one, he having none ready but one dull stager which was at 19l; for 5l more, I have agreed for one finer than my Father's, and it is to be better finish'd with carved capitalls gold, and gold pedestalls with figures of boys and cherubimes all brass gilt. I wold have had itt Olive Wood, (the Case I mean), but gold does not agree with that colour, soe took their advice to have it black Ebony which suits your Cabinett better than Walnutt tree wood, of which they are mostly made. Lett me have thy advice herein by the next.

In answer to her husband, the dutiful wife assures him:

My dearest Soule; as for the Pandelome Case I think Blacke suits anything.

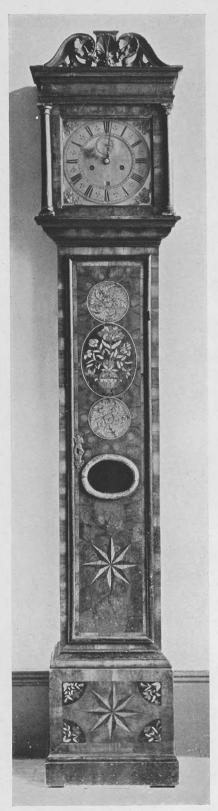


Fig. 13.—Long-case Clock, the case veneered with walnut oyster-pieces decorated with insertions of parquetry and marquetry, and surmounted by a carved cresting. Height, 6 ft. 9 in. Anonymous. c. 1685. (From Mr. Ingleson C. Goodison.)

Carving was restricted in early long clock-cases to such features as crestings, finials and capitals embellishing the hood, and occasionally (but more rarely) to the moulded framing round the "bull's-eye," or glazed aperture in the trunk-door; such carving being executed in soft wood and, with the exception of the cresting, a detail of which appears in Fig. 14, usually enhanced with gilding.

Among allusions to clocks in the *Diary* of Samuel Pepys is a reference to one capable of exhibiting the time by night:

1664, June 24—After dinner to White Hall, and there met Mr. Pierce, and he

Surviving specimens of these early long cases, particularly those of ebony, indicate the prevalence of a short-lived fashion for embellishing the front and sides of the case with a series of finely moulded panels having raised centres, a representation of which will be found in Fig. 10, with the characteristic contemporary accompaniments of an angular pediment to the hood, "scratch" mouldings and twist-turned angle pillars, furnished with carved and gilded capitals and moulded bases.

In addition to the employment of rare, choice and beautifully figured woods for veneering, the clock-case maker of the period availed himself of the supplementary decorative resources of parquetry (Fig. 11) and marquetry (Fig. 12), either alone or in combination (Fig. 13). The first-named consists of a mosaic of woods, etc., richly coloured, or contrasting in hue and grain, in which the patterns are entirely geometrical; while in the last-named the design is cut out of a groundwork of veneer and inlaid with various woods in the form of conventional flowers, foliage, vases, birds, masks, rosettes, arabesques, etc., the effect of which is further heightened with staining, shading and engraving. In early examples such ornament, instead of covering the entire surface, was frequently restricted to reserved panels of geometrical outline, the intermediate spaces being filled with "oystershell" veneer. Whenever figured woods were employed, the mouldings were either stained black, of black ebony, or were worked in facings of crosscut wood, in order to exhibit the natural grain to the fullest advantage, the expedient of cross-cutting being adopted also in the facings of narrow members such as fascias, friezes, etc., intermediate between the series of mouldings, and in ornamental bandings.

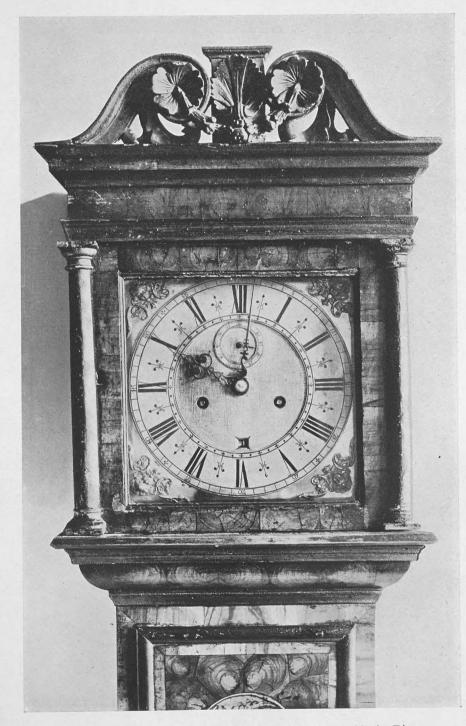


Fig. 14.—Detail of Hood, Dial, etc., of Long-case Clock, Fig. 13.



Fig. 15.—Table or Bracket Night Clock in a case veneered with ebony. Height, 17 in. The movement by Edward East. c 1680. (From Denston Hall.)

Fig. 15A.—Miniature Long-case Clock. Ht., 4 ft. 8 in., by "Eduardus East, Londini." (From Mr. Albert Amor.)

showed me the Queen's bed-chamber, with her clock by her bedside, wherein a lamp burns that tells her the time of the night at any time.

English clocks of this description were made principally, if not exclusively, by Edward East, appointed to the office of "Chief Clockmaker & Keeper of the Privy Clocks" in 1662, two examples of whose productions are given in Figs. 15 and 16. The first example is a table day-and-night clock in a case veneered with ebony, the upper portion of which can be lifted off to permit the insertion of an illuminant, a series of pierced numerals appearing through the curved aperture in the upper portion of the dial, which is elaborately engraved and furnished with a supplementary hour-circle and pair of hands for indicating

the time by day. Fig. 16 is a long-case night clock by the same maker, but differing essentially in mechanical principle, and enclosed in a case veneered with walnut "oystershell" decorated with panelled marquetry.

Fig 15A illustrates a rare miniature long-cased clock with an

clock with an elaborately engraved oblong dial, inscribed "Eduardus East, Londini." The case, which is only 4ft. 8ins. high, and correspondingly narrow in proportion, is veneered with walnut and inlaid with "herring-bone" lines environed with cross-banding; the mouldings being faced with cross-cut walnut. There is a slight superstructure to the hood, and a double base for the purpose of affording additional stability, terminating in a narrow plinth

stability, terminating in a narrow plinth.

Following the introduction of the short pendulum by Fromanteel in 1658, considerable attention was paid to the production of so-called "bracket" or table clocks, spring-driven and wood-encased. Surviving specimens of the earliest types by Ahasuerus Fromanteel, Edward East, Edward Staunton and others indicate a fashion for cases of pronounced architectural character, in which ebony was the wood most frequently employed. These pedimented cases were succeeded by the square-fronted "squat" cases, with domed tops either in wood or metal, and furnished with a top handle to render them portable; examples of which are illustrated in Figs. 17, 18, 19 and 20. The materials used for case-making were generally ebony, ebonised pearwood, walnut and, more rarely, kingwood and wood stained or painted and overlaid with tortoise-shell; elaborate mountings of gilded brass, and even of silver, being freely employed to add richness to the more important specimens. Cases adorned with marquetry (Fig. 19) are relatively uncommon.

The dial of the bracket-clock by Thomas Tompion illustrated in Fig. 17 is of early character, the hour-circle being narrow and the engraved numerals squat and thick-set, while the hands are stoutly made and comparatively simple in outline—a plain spear-shaped minute-hand, tapered and bevelled, and a short hour-hand, pierced and bevelled, terminating in a double loop. The lower portion of the plinth is missing, together with the accompanying metal feet, which were probably of the type illustrated in Figs. 18 and 20.

The dials and hands illustrated in Figs. 18, 19 and 20 exhibit succeeding tendencies in design—hour-circles being widened and the numerals increasing in height and

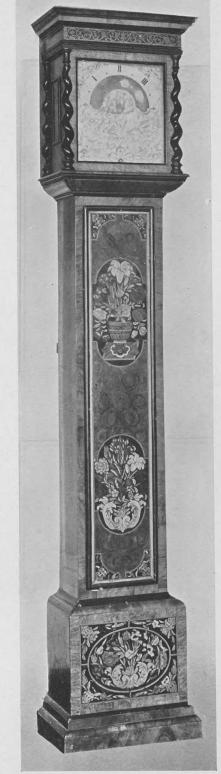


Fig. 16.—Long-case Night Clock, the case veneered with walnut oyster-pieces, and decorated with floral marquetry in panels. Height, 6 ft. 9 in. The movement by Edward East. c. 1685. (From Mr. Hansard Watt.)



Fig. 17.—Table or Bracket Clock, the case veneered with walnut and having a domical top of chased brass. The movement by Thomas Tompion. c. 1685. (From Lady Capel Cure.)



Fig. 18.—Table or Bracket Clock, the case veneered with kingwood and having a domical top of pierced and chased brass. The movement by Johannes Fromanteel of Ye Mermaid, Lothbury. c. 1685-90. (From Lieut.-Colonel G. B. Croft Lyons.)



Fig. 19.—Table or Bracket Clock, the case decorated with marquetry of walnut and various woods. The movement by John Martin, London. c. 1700–5. (From Lieut.-Colonel G. B. Croft Lyons.)



Fig. 20.—Table or Bracket Clock, the case of ebonised pearwood decorated with chased brass mounts. The movement by Christopher Gould, London. c. 1690. (From Mr. G. W. Wells.)



Fig. 21.—Table or Bracket Timepiece, the case of ebonised pearwood having an ornate superstructure or "basket-top" of chased brass and mounts of similar character. The movement by Thomas Cattell, London. c. 1690. (From Mr. G. W. Wells.)



Fig. 23.—Table or Bracket Clock, the case overlaid with red tortoiseshell and having an ornate double-tiered "basket-top" of pierced, chased and gilded brass, and chased brass mounts. The movement by George Murgatroyd, London. c. 1695.

(From Mr. M. Harris.)

diminishing in thickness. Figs. 18 and 19 illustrate the numbering of the five-minute divisions within the minute-circle: in Figs. 19 and 20 it will be observed that these divisions are extended and the numbers engraved upon a further band at the periphery.

A very decorative feature of these table clocks, to which reference has already been made, is the elaborate engraving on the large brass back-plate to the movement, which is visible through a glazed door at

the back of the case.

A development of the "squat" case is illustrated by Figs. 21, 22 and 23, wherein the low domical top of chased and pierced metal is elaborated into a high curved superstructure, known as a "basket top." These were popular during the last quarter of the seventeenth century; the practical utility of pierced domical and basket tops serving to emit the sound



Fig. 22.—Table or Bracket Clock, the case of ebonised pearwood having an ornate "basket-top" of pierced and chased brass, and chased brass mounts. The movement by Claudius Du Chesne, London. c. 1690. (From Mr. J. Drummond Robertson.)

of the bell or bells, an office performed also by the fretted friezes, side frets and other apertures found in cases of plainer design.

Owing largely to the active encouragement of the Royal Society, and in consequence of the theories and inventions of Dr. Robert Hooke and other members of that body, the productions of British clock-makers during the last quarter of the seventeenth century surpassed those of all other countries, and for more than one hundred years held a most honourable place in the history of horological invention. The most famous of the many distinguished makers of this early period were Edward East, Joseph Knibb, Henry Jones, Thomas Wheeler, Thomas Tompion, Samuel Watson and Daniel Quare—a list of a few outstanding names which makes



FIG. 24.—Long-case Clock, the case veneered with finely figured walnut and decorated with ornaments of romolu, including a sub-plinth and the Royal monogram "FWR" of King William III, for whom the clock was made by Thomas Tompion, London. c. 1695—1700. (Three months movement.) (From Mr. D. A. F. Wetherfield.)

A close correspondence will be observed between the case-work of this handsome clock and the remarkable "wheel" barometer, also made by Tompion for William III, which is illustrated in Vol. I, Fig. 9. Both bear the Royal cipher M, within crossed palm-branches, and both are enriched with scrolled and voluted trusses, and have moulded rectangular bezels enframing the dials, and similar applied, pierced and chased spandrel ornaments of a pattern peculiar to Tompion and his assistants.

A long-case timepiece, of corresponding importance, by the celebrated maker Daniel Quare (1648–1724), who

no attempt at completeness. Of these, Thomas Tompion (1638– 1713), clock-maker to Charles II, and maker of many fine clocks for William III, is distinguished as an artist of conspicuous ability, to whom several important inventions are due, and "whose advent," according to the late Mr. F. J. Britten, "marks a distinct epoch in the history of horological art. Throughout his career he was closely associated with some of the leading mathematicians and philosophers of his time. The theories of Dr. Hooke and the Revd. Edward Barlow would probably have remained in abeyance but for Tompion's skilful materialization of them." An important example of the work of this distinguished maker is illustrated in Figs. 24 and 25, in the form of a long-cased clock made, apparently, to the order of King William III, whose cipher it bears. This remarkable clock, which goes for a period of three months without re-winding, and is fitted with a perpetual calendar having allowance for leap-year, is fittingly enclosed in a finely proportioned tall-case, veneered with richly figured walnutwood adorned with mountings of ormolu, which consist of a sub-plinth, trusses supporting the hood, fine vase-shaped finials, pierced frets, and the surmounting figure of Minerva, the gilded metalwork forming an effective contrast with the colour of the woodwork.

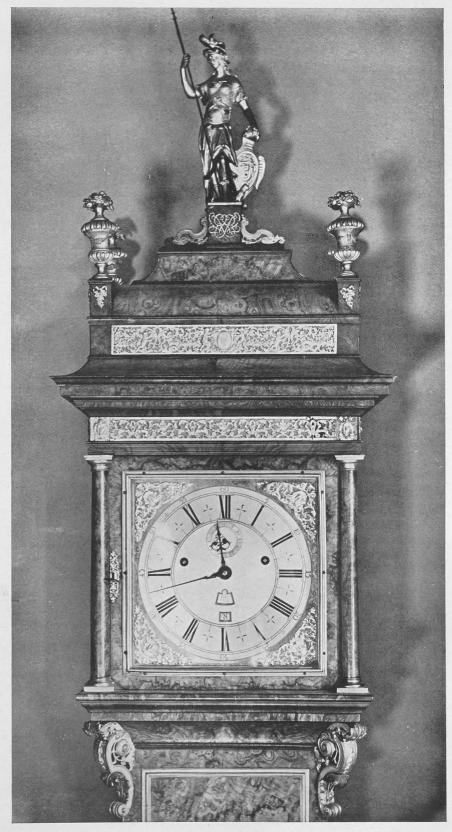


Fig. 25.—Detail of the upper part of the Clock illustrated in the foregoing.

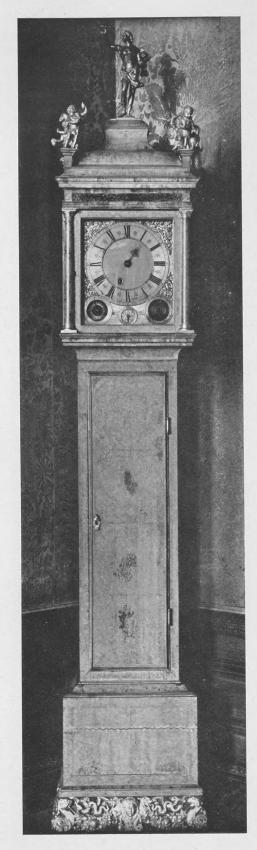


Fig. 26.—Long-case Timepiece, the case veneered with pale golden-hued walnut, standing upon a sub-plinth of richly chased and gilded brass and surmounted by a finely modelled female figure flanked by four amorini. The twelvemonth timepiece movement by Daniel Quare, London, c. 1705. (From Hampton Court Palace.)

An advertisement in the London Gazette dated April 15th—19th, 1697, quoted by Britten, refers to the several varieties made by Joseph Knibb:

At the Clock Dyal, in Suffolk Street near Charing Crofs, on Fryday, the 23<sup>rd</sup> inft., will begin the fale of a great Parcel of very good Pendulum Clocks; fome do go a year, fome a quarter of a year, fome a month, fome a week, and fome 30 hours; fome are Table Clocks, fome repeat themfelves, and fome, by pulling [a string], repeat the hours and quarters; made and fold by Joseph Knibb, at his House, at the Dyal, in Suffolk Street aforementioned.

bears a reputation second only to that of Tompion, is illustrated in Figs. 26 and 27. This is one of those notable achievements of horological art—a one-year timepiece enclosed in a handsome tall-case of walnut-wood, the veneer with which it is overlaid having acquired in course of time a pale yellowy golden hue. Like the Tompion clock to which reference has been made in the foregoing, it stands upon a sub-plinth of chased and gilded brasswork, and is surmounted by a beautifully sculptured female figure, flanked by four amorini. Along the bottom of the dial-plate are three subsidiary dials relating to the rising and setting of the sun, the latitude, and equation-of-time mechanism.

Twelve-month, six-month, three-month and one-month clocks and timepieces were made apparently in fairly considerable numbers about this period, and by all the principal clockmakers: as early as 1675 the author of *Horological Dialogues*, indicating various denominations of clocks current at that time, classifies certain of them "from the time they continue in motion at once winding up," and mentions—

fome going 16 houres, fome 30 hours, fome 8 days, fome 5 weeks, fome 3 moneths, fome 6 moneths, and fome a year.



Fig. 27.—Detail of the upper portion of the Timepiece illustrated in the foregoing.

One of the most remarkable clocks from a horological point of view, in a case of ebony mounted with silver and surmounted by a figure of Britannia, is illustrated in Fig. 28. This is a spring-driven twelve-month table-clock, which strikes the hours and quarter-hours, and was made by Tompion for King William III, at whose bedside in Kensington Palace it remained until the death of that monarch in 1702. The movement is attached to a base-plate supported upon scrolled silver feet, the case being made in one piece to slide over the mechanism, a glazed aperture being provided in the lower portion through which the swinging pendulum may be discerned.

through which the swinging pendulum may be discerned.

Makers of eminence, such as Tompion and Quare of London and Samuel Watson of Coventry and London, delighted in problems presented by clocks of unusual construction and complicated mechanism,



FIG. 28.—Table Clock, 30 in. high, in a case veneered with ebony and mounted with silver. The clock is spring-driven and strikes the hours and quarters, yet requires to be wound but once a year. Made for King William III by Thomas Tompion, London. c. 1700. (From Mostyn Hall.)

necessitating case-work of special design and unorthodox character. In the collection of the Clock-makers' Company at the Guildhall Museum is a large eight-day, spring-driven table-clock by Watson (No. 241), which is said to have been formerly the property of Sir Isaac Newton. It is enclosed in a case of ebonised wood, of unusual "waisted" form, having a circular aperture beneath the dial and containing a drawer at the bottom, the domical top being surmounted by a statuette of Mercury in brass. The time is recorded upon a brass dial, IIins. square, by means of a single pierced steel hand, silvered hour-circle, and minute-band divided into intervals of two minutes. Additional circles show every day: the sun's

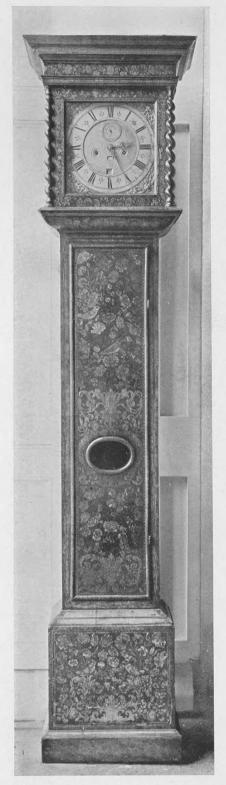


FIG. 29.—Long-case Clock, the case veneered with walnut and decorated with floral marquetry. Height, 7ft. 2in. The movement by Christopher Gould. c. 1695. (From Lady Capel Cure.)



Fig. 31.—Long-case Clock, the case veneered with walnut and decorated with arabesque marquetry. The movement by Jacob Massy. c. 1715. (From Sir Leicester Harmsworth.)

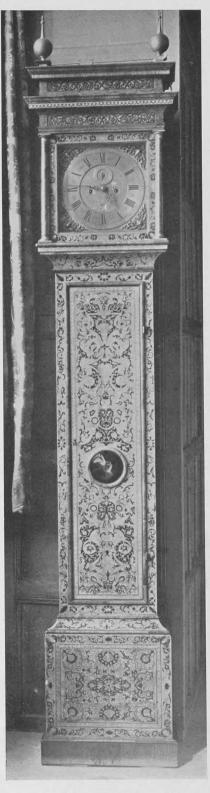


Fig. 30.—Long-case Clock, the case veneered with walnut and decorated with arabesque marquetry. Height, 7 ft. 6 in. c. 1705. (From Mr. Francis Mallett.)

place in the ecliptic, its rising and setting; the phases of the moon and its conjunction, opposition, trines, quartiles and sextiles; the sun's southing, and the day of the month.

A handsome walnut long-case of unusual proportions at Greenwich Hospital encloses a month-going equation movement by Daniel Quare, furnished with a double pendulum and double dial showing simultaneously both sidereal and mean time. The trunk is divided down the centre by a wooden partition, separating the two pendulums, and the trunk-sides are fitted with projecting wing-pieces, having glazed fronts, for the purpose of affording additional spaces within which the pendulums may swing

Three long-case clocks, illustrated in Figs. 29, 30 and 31, are representative types of clock-cases popular towards the end of the seventeenth and beginning of the eighteenth centuries, in which marquetry is the principal decorative ingredient. In all three cases the groundwork is of walnut or sycamore veneer, the pattern being no longer restricted to reserved panels, but extending all over the front surfaces, and including the narrow margins and larger curves, but not the mouldings, which are worked in finely figured cross-cut wood. Fig. 29, dating from the close of the seventeenth century, has a flat-topped hood flanked by twist-turned "corkscrew" columns supported upon a convex moulding, the whole case being decorated with well designed and finely executed floral marquetry in various light-toned woods upon a darker ground, bordered with lines of patterned inlay.

In Fig. 30 the case is flat-topped, but is surmounted by a slight superstructure, which may, perhaps, have been the basis of a more elaborate domical or cupolated top; the dial is square and flanked by cylindric columns, and the hood is supported upon a concave moulding, which, early in the eighteenth century, was preferred to the convex echinus or ovolo-moulding hitherto in vogue. The marquetry



Fig. 32.—Long-case Clock, the case veneered with walnut. Ht., 8 ft. 6 in. The month-going movement by Thomas Tompion. c. 1705. (From Mr. J. Drummond Robertson.)

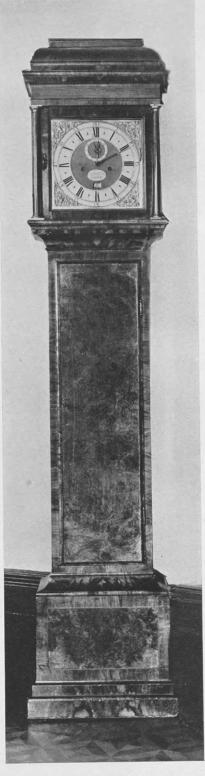


FIG. 33.—Long-case Clock, the case veneered with walnut. Height, 7 ft. 7 in. The movement by George Graham. c. 1715. (From Mr. Frank Garrett.)

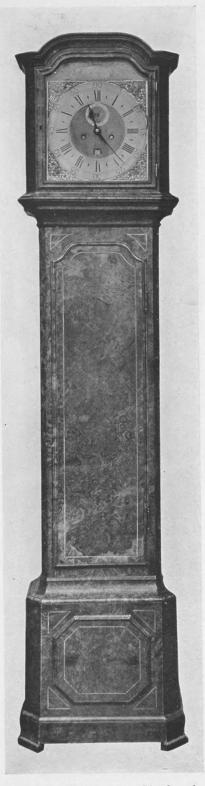


Fig. 34.—Long-case Clock, the case veneered with walnut. The movement by Daniel Delander. c. 1720. (From Mr. F. H. Green.)

decoration consists of a symmetric arabesque design covering the entire front surface of the case, the mouldings alone being plain and executed in cross-cut wood. Fig. 31 is an important and finely proportioned specimen of a late marquetry clock-case dating from about 1720. The dial is arched and the hood surmounted by a domical superstructure, with finials of carved and gilded wood. Four pierced, carved and gilded trusses support the hood, the cornice of which is straight, but with a moulded architrave following the lines of the arched dial. Every appropriate surface is decorated with fine arabesque or scroll marquetry, which is continued also over the concave moulding below the hood, the cylindric pillars and curved dome.

It is a curious circumstance that practically no information of importance has transpired regarding the cabinet-makers, or case-makers, who furnished such admirable decorative woodwork for housing the mechanism of clocks and timepieces. Thanks to legislative enactment in 1698, when clock-makers were compelled to put their names on all clocks and watches emanating from their workshops, it has been possible to accumulate an immense amount of accurate and detailed biographic information relating to the principal British horologists, particularly those of the metropolis, and to assign an approximate date to their productions with tolerable certainty. References to case-makers in the registers of members of the Clockmakers' Company are, however, rare and of the most meagre description; in consequence of which it has been suggested, apparently upon the slenderest foundation, that the early wooden cases, and particularly those decorated with marquetry, emanated from the Low Countries—a view which is hardly borne out by an examination of contemporary English furniture in general.

In a list of members of the Clockmakers' Company from its inception in 1631 to the year 1732, contributed to the *Archæological Journal* in 1883 (vol. xl, page 193) by Octavius Morgan, and subsequently reprinted for private circulation, appears the name of Richard Blundell, "Casemaker," in 1682, having



Fig. 35.—Long-case Timepiece, the case veneered with finely figured walnut and embellished with ormolu and applied wood carving. Height, 9 ft. 0\frac{3}{4} in. The timepiece movement by Langley Bradley.

c. 1715-25. (In the Board Room of the Admiralty, Whitehall.)

the Board of Admiralty, for whom the clock was made, the brass dial is enlarged into an oblong, the upper portion being shaped into a serpentine curve. Above that is an arched cornice and domical superstructure, with turned, carved and gilded vaseshaped finials, and an exquisite carved and gilded wood festoon of flowers carved in the manner of Grinling Gibbons; while the canted corners of hood and trunk are adorned with applied "drops" or cornerpieces in ormolu. Instead of the customary panel, forming the trunk door, a panel of bevelled mirror-glass is inserted. Langley Bradley, maker of the timepiece movement contained in this fine case, was a horologist of eminence, and Master of the Clockmakers' Company in 1726. The Rev. Dr. William

previously been warned for practising the art without being admitted. It would be interesting, if it were possible, to identify the Samuel Bennett whose name appears in the register in 1716 with the now well known cabinet-maker and marquetry-worker of that name, whose signed productions have recently come into prominence.

Many names of "Frenchmen" appear, so designated, in the lists of clock-makers working in England subsequent to 1685, the date of the Revocation of the Edict of Nantes—that ill advised and intolerant measure, which caused so many skilled artisans to leave their native land for England, greatly to the benefit of this country—and it is reasonable to suppose that much of the fine clock-making and case-making of the late seventeenth and early eighteenth centuries was the work of craftsmen who were English only by denization.

Early in the eighteenth century a fashion arose for long cases of plainer character than those hitherto described; these were generally executed in finely figured walnut veneer with, occasionally, a little augmentation of inlay in the form of simple rectilinear cross-cut or "herring-bone" bandings and lines. Examples of these plain walnut long-cases, containing movements of fine quality by makers of eminence, such as Tompion, Graham and Delander, are illustrated in Figs. 32, 33 and 34.

It is conceivable that such cases, relatively devoid of ornamentation, and relying for their effect upon fine proportion, elegance of form and line, choice material and excellent workmanship, were designedly subordinated to the art of the clockmaker. The clock-case illustrated in Figs. 35 and 36 shows, however, that for special situations the utmost resources of the case-maker were in requisition. In this example, in order to give prominence to the arms of

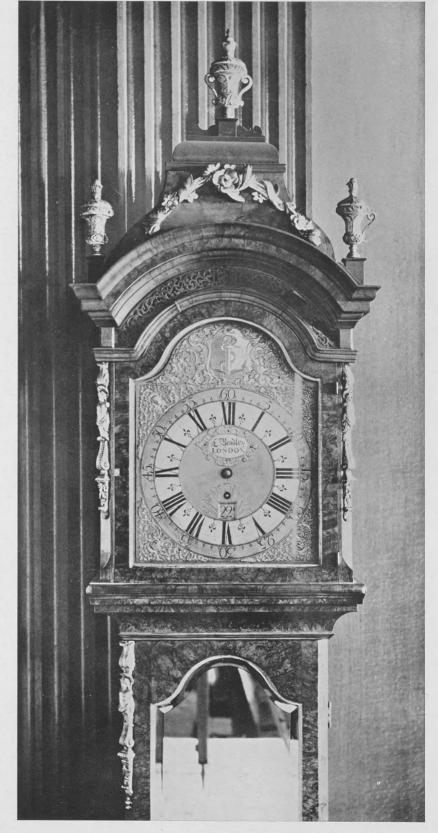


Fig. 36.—Detail of the Timepiece by Langley Bradley, illustrated in the foregoing.



Fig. 37.—Long-case Clock, the case veneered with walnut. Height, 9 ft. 8½ in. The movement by Joseph Windmills. Dated 1710. (From the Paymaster - General's Office, Whitehall.)

Bath, made by Thomas Tompion and presented by him to that institution in 1709. A further example, made for one of the Public Offices by Joseph Windmills in the reign of Queen Anne, and dated 1710, is illustrated in Figs. 37 and 38. In this instance, the space provided by the arched top to the dial is devoted to an applied achievement of the Royal arms, supporters, and monogram "A. R.," while in Tompion's Bath clock it is utilised for the accommodation of an equation-of-time register, by means of which the difference between the passage of time as indicated by a sun-dial, and "clocktime," determined by the agency of mechanism, is made apparent;

Derham, in a preface to the first edition of *The Artificial Clock Maker*, published in 1696, thus refers to Bradlev:

In the Chap. of the Terms of Art, I owe much to the assistance of L. Br. . . . a judicious Workman in *White-chappel*, who drew me up a Scheme of the Clock-maker's Language.

In 1698 Bradley's shop was situate at the sign of the "Minute Dyall in Fanchurch St.," in which year the well known marquetry-case clock, assigned to this maker, in the Dean's Vestry at St. Paul's Cathedral, was purchased, as appears by the following extract from the Cathedral accounts:

ffor a pendulum Clock for the South East Vestrey that goes eight dayes in a Wallnut Tree inlade Case. . . . . . . .  $\pounds$ 14. oo oo.

During the first decade of the eighteenth century, every endeavour seems to have been made to render the clock-case a more important article of furniture, the height increasing in conformity with a tendency observable in the proportion of rooms at this period. Clock-dials were augmented in height by the addition of serpentine, segmental and semicircular or "arched" tops. An early instance of this innovation is furnished by the well known timepiece in the Pump Room at



Fig. 38.—Detail of upper portion of a Clock by Joseph Windmills, illustrated in the foregoing.



Fig. 39.—Long-case Timepiece in a case veneered with walnut. Height, 8 ft. 9 in. The movement by Richard Street, London. c. 1715. (From H.M. Office of Works, Whitehall.)

trusses and, occasionally, feet; and, wherever introduced, was executed usually in soft wood stained a deep brown, in the case of the first-named, or finished with gilding, either mat or burnished.

From about 1710 to 1750-60 there was a vogue for clock-cases decorated with lacquer in imitation of the Oriental processes and designs, the favourite ground colours being red, green, blue, black and—more rarely—yellow; or mottled and variegated in imitation of tortoiseshell or avanturine. The applied ornamentation was in gold or polychrome, portions of which, particularly in the earlier examples, were

affording an explanation of the inscription in which Tompion's gift to the City of Bath is thus recorded:

The Watch [i.e. Time-piece] and Sun-dial was given by Mr. Thomas Tompion, of London, Clockmaker, Anno Dom. 1709.

Calendar-circles, tide-tables, moon-phases, strike-silent levers, automata, and many other auxiliary attachments were exhibited in the arched spaces thus provided; a favourite device, in the absence of any mechanical attachments, being a convex tablet, inscribed with the clock-maker's name and locality, flanked by applied ornaments of pierced and chased brass, frequently in the form of dolphins and scrolls.

Figs. 39 and 40 illustrate one of the tall long-cases popular during the reign of Queen Anne. This example, which is of oak veneered with finely figured walnut, without inlay, embodies a bold dome-topped hood with an arched cornice and ball finials: a somewhat unusual feature is the arch-topped recess in the base, together with carved and gilded scroll feet.

Carving, it has been observed, was but rarely employed during the walnut period in the production of clock-cases, save in the form of such minor decorative accessories as crestings, surmounts, finials,



Fig. 40.—Detail of upper portion of a Timepiece by R. Street, illustrated in the foregoing.



Fig. 41.

Long-case Clock; the case of oak finely decorated with Chinese designs upon a ground of yellow lacquer. Height 7ft. 8in. The movement by William Webster, "Exchange Ally." c. 1720-25. (From Mrs. Francis Leggett.)



Fig. 42.

Long-case Clock; the case of oak finely decorated in lacquer with Chinese designs, cream medallions on a salmon pink ground. Height 9ft. c. 1725–30. (From Mrs. Percy Macquoid.)

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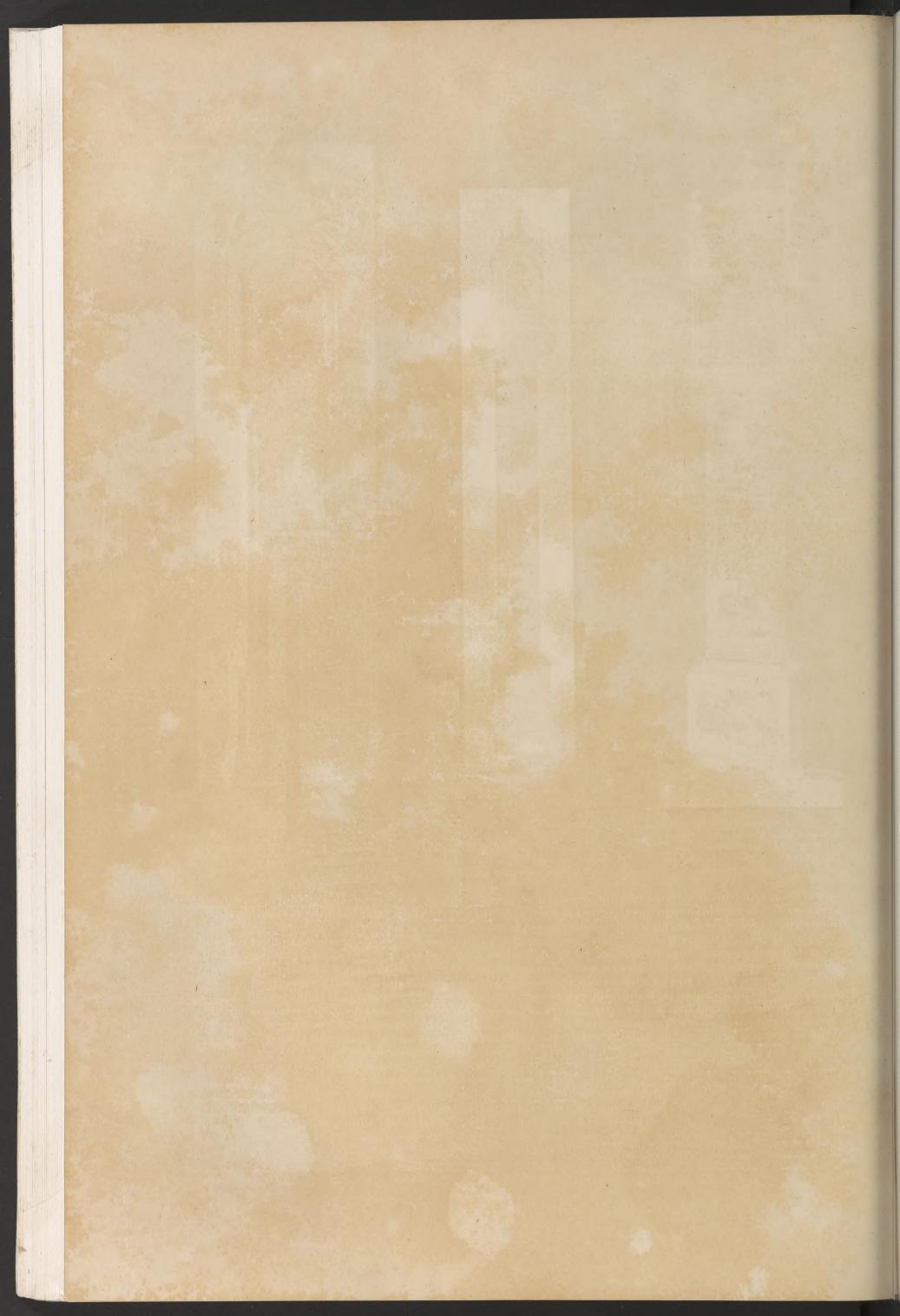




Fig. 43.—Long-case Clock in a case decorated with blue lacquer. Height, 8 ft. 6 in. The movement by Claudius Du Chesne. c. 1725. (From Mr. J. Drummond Robertson.)

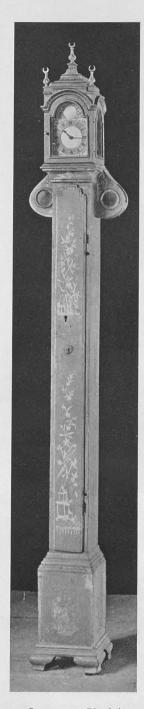


Fig. 44.—Long-case Clock in a narrow case with wing pieces for a short light "bob" pendulum; the case decorated with scarlet lacquer. Height, 5 ft. 6 in.; width of "waist," 4\frac{1}{8} in. The thirty-hour movement by Markwick Markham. c. 1730. (From Cold Ashton Manor, Gloucestershire.)



Fig. 45.—Long-case Clock in a case decorated with red lacquer. Height, 8 ft. 4 in. c. 1730–35. (From Mr. Henry Hudson.)

executed in relief upon a foundation of gesso-stucco. Examples of late seventeenth-century clock-cases so decorated are not unknown, but the great majority of English specimens fall within the period previously indicated. Two choice examples of lacquered clock-cases are represented in Plate IV.

Fig. 41 (Plate IV) illustrates a capital specimen of a tall clock-case constructed throughout of oak and decorated with lacquer, the groundwork being of the rare millet colour, upon which, in panels of monochrome, are representations in polychrome of garden scenes animated with figures, flowering trees, floral sprays, emblems, etc., bordered with scroll and diaper ornaments in gold and colour upon contrasting backgrounds. The decoration is beautifully executed, recalling the true Oriental ceramic painting—the drawing being crisp and fine and of astonishing minuteness: while the gold and colours are harmoniously blended, producing an effect which is finely decorative. The eight-day striking clock-movement is by William Webster of Exchange Alley, London, the dial being of brass and arched, with chased and gilded spandrel ornaments, applied silvered hour-circle, "strike-silent" indicator, and pierced steel hands.

The clock-case illustrated in Fig. 42 (Plate IV) has much in common with the preceding example, both being inspired, evidently, by direct contact with Oriental art objects.

Figs. 43 to 47 show further examples of the art of lacquer decoration applied to clock-cases, the first three being long-case clocks, and the two remaining being table, or bracket, clocks respectively. In Fig. 43, accommodating a movement by Claudius Du Chesne, and dating approximately from 1725, the ground colour of the case is blue; red, of a vivid scarlet hue, being employed in Figs. 44, 45 and 47, and black in Fig. 46, the applied decoration being executed for the most part in gold relieved by occasional touches of bright polychrome. Fig. 44 is an uncommon example of a thirty-hour short-pendulum movement in a narrow miniature long-case fitted with wing pieces necessitated by the wide



Fig. 46.—Table or Bracket Clock in a case decorated with black and gold lacquer. The movement by John Ellicott. c. 1730 (From Mr. C. H. F. Kinderman.)



Fig. 47.—Table Clock in a case decorated with red lacquer. Ht., 2 ft. 8 in.; width, 1 ft. 4 in. The movement by Geo. Graham. c. 1735. (From Mr. Henry Hudson.)

oscillation of the pendulum, the "bob" of which, shaped like a sun-in-splendour, can be seen, when in motion, through the circular glazed apertures in the wings. The width of the trunk is only  $4\frac{1}{8}$  in., and the extreme height of the case to the top of the silvergilt finial is 5 ft. 6 in. Markwick Markham of the Royal Exchange, whose name is inscribed on a tablet in the arched portion of the dial, was a well known maker, who conducted what was evidently an extensive and lucrative business with the Turkish market.

Fig. 48 illustrates a bracket clock-case of somewhat unusual form, material and ornamentation, enclosing a fine movement by George Graham dating from about 1735–40. The case is of wood overlaid with tortoiseshell or turtleshell and mounted with ormolu. George Graham (1673–1751) was assistant and successor to Tompion, and one of the foremost



Fig. 48.—Table Clock in a case overlaid with tortoiseshell and mounted with ormolu. Height, I ft. 10 in. The movement by George Graham. c. 1735–40. (From Mr. F. H. Green.)

British horologists, his skill and ingenuity being directed chiefly, especially during the latter part of his lifetime, to astronomy and astronomical instruments, and particularly to the production of a perfect astronomical timekeeper.

An instance of the attempt made in America to follow prevailing fashions in English furniture is found in a letter of December 20th, 1738, quoted by Miss Esther Singleton. It is from Thomas Hancock, a wealthy merchant of Boston, to his agent in England, Francis Wilks:

I Desire the favour of you to procure for me and Send with my Spring Goods a Handsome Chiming Clock of the newest fashion,—the work neat & good, with a Good Walnutt Tree Case Veneer'd work, with Dark lively branches,—on the Top insteed of Balls, let there be three handsome Carv'd figures, Gilt with burnished Gold. I'd have the

Case without the figures to be 10 foot long, the price not to Exceed 20 Guineas, & as it's for my own use, I beg your particular Care in buying of it at the Cheapest Rate. I'm advised to apply to one Mr. Marmaduke Storr at the foot of Lond $^{\rm n}$  Bridge,—but as you are best Judge I leave it to you to purchase it where you think proper.

Cases of walnut-wood, popular throughout the last quarter of the seventeenth and the first quarter of the eighteenth centuries, gave place, in common with other articles of furniture, to mahogany, which remained the favourite material until clock-making became involved in the general artistic cataclysm of the nineteenth century.

About 1735-40 a type of mural clock-case, known as the "cartel," began to find favour. These highly decorative clock-cases, boldly carved in soft wood and gilded, frequently with burnished gold,



Fig. 49.—Cartel Timepiece in a carved and gilded wood case. The movement by James Scholefield, London. c. 1735–40. (From Mr. E. L. Rice.)

were popular during the vogue for asymmetric rococo forms and ornamentation inspired by Continental influence. The clock-case illustrated in Fig. 49 is representative of the prevailing type, in which a circular silvered dial, with a moulded bezel of gilded brass, is framed in boldly carved and pierced scrollwork, adorned with flowers and leafage, and surmounted by an eagle, with outstretched wings, carrying in its beak a tasselled cord. The carving is executed with great vigour and spirit, and the burnished gilding is exceedingly effective; clock-cases of this description, applied to an appropriate panel or backed with the rich-coloured silk damask wall-hanging in vogue at this period, were well calculated to produce a finely decorative effect; and for a period of about twenty years—from 1740 to 1760—the hanging clock and the table or bracket clock eclipsed the long-case clock in popular favour.

Two further examples of the hanging or mural clock-case are illustrated in Figs. 50 and 51: the first-named being an unusually ornate example of a hanging clock, weight-driven and with a trunk case and seconds pendulum, having a bold dial, which at a later period, and in less ambitious guise, had



Fig. 50.—Hanging Clock in a trunk case of figured mahogany decorated with gilded wood carving. Height, 6 ft. 1 in. c. 1760. (From Mr. Edward Hudson.)

Garden—a statement from an authoritative source, in support of which, however, no documentary evidence has been adduced.

Fig. 51 illustrates a form of combined clock and clock-bracket—a type made in limited numbers, embodying the hood and large dial characteristic of the long-case, with the short pendulum and console of the bracket-clock.

With the advent of mahogany, about 1715, a material rich in colour, close in grain, capable of taking a high polish, and eminently suitable for elaborate carving, became available for clock-case making, resulting eventually in considerable modifications in design. Thomas Chippendale, who became the undisputed leader of taste in furniture, published a number of designs for clock-cases, few

a considerable vogue under the appellation of "Act of Parliament Clocks," being made and exhibited in public situations in consequence of taxation upon clocks and other timekeepers imposed by Pitt in 1797, which, while it paralysed the horological trades for a time, had the effect of creating a demand for public timekeepers. A hanging clock-case of considerable interest, formerly in the offices of the old East India Company in Leadenhall Street, now hangs in the India Office. The case is of ample proportions and unusual outline: the dial being approximately 2 ft. 6 in. in diameter, painted white and boldly lettered in black, without any protective covering of glass. This is flanked by two cylindric columns, supporting a hollow-moulded cornice, surmounted by a pair of flammate vases and a central finial. The trunk-body, accommodating the weight and pendulum, is ornamented with fret-cut scrollwork at its juncture with the dial, and has an arched-top door, upon which is a painted representation of shipping.

At the premises of the Royal Society of Arts in the Adelphi is another of these bold mural time-keepers, in a baluster-shaped trunk case of choicely figured mahogany, mounted with ormolu. This, as an inscription records, was made and presented by Thomas Grignion to the Society (of which he was one of the first members) in 1759. His son and successor, Thomas Grignion junior, was responsible for circulating a statement that the first pendulum clock in Europe was the turret-clock invented and made by Richard Harris of London in 1641, for Inigo Jones' Church of St. Paul, Covent

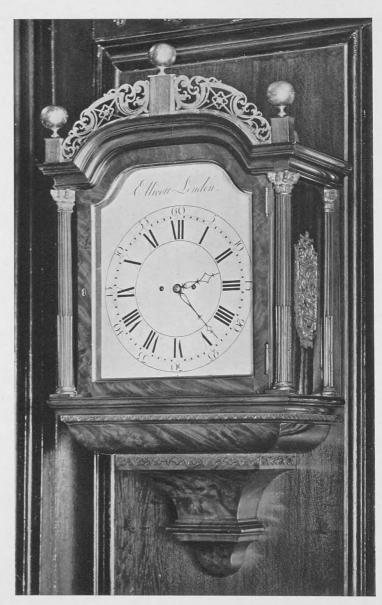


Fig. 51.—Hanging Clock in a case of mahogany, the case, comprising a sliding hood, enclosing the movement and a bracket. The movement by John Ellicott, London. c. 1765. (From the Hall of the Mercers' Company.)



Fig. 52.—Musical Table Clock in a Chippendale case of carved mahogany. The movement by Alexander Cumming. c. 1765. (From Messrs. Stoner and Evans.)

Rimbault of St. Giles's. This maker excelled in the production of clocks of complicated mechanism operating groups of mechanical figures—working, playing or dancing—the backgrounds to some of his tableaux being from the hand of the painter Zoffany. In the example (Fig. 54) the case is of ebonised pearwood, bell-topped and mounted with ormolu, the dial being of brass with a silvered hour-circle, mock pendulum, and brass frets. Two small auxiliary dials are provided respectively for the "strike—silent" lever and for setting the musical selection, which is, apparently, performed by a party of musicians in the upper portion of the dial.

A musical clock in a finely proportioned case of figured mahogany enriched with mountings of ormolu is illustrated in Fig. 55. This clock plays a variety of airs, and also chimes the hours and quarter-hours, when the dancing figures in the upper portion of the dial are set in motion. The makers of this clock, Higgs and Evans of the Royal Exchange, enjoyed practically a monopoly of the Spanish market towards the end of the eighteenth century, when clocks of English manufacture were highly esteemed abroad.

A type of clock-case favoured by certain makers in the latter part of the eighteenth century is that known as the balloon (Fig. 56), having a circular dial, either flat or convex, silvered or enamelled, and a "waist" contracted in graceful and harmonious curves. Balloon bracket clock-cases were usually executed either in

of which, owing, no doubt, to the innate conservatism of clock-makers, appear to have been materialised. Fig. 52 illustrates a case for a table clock closely resembling one of Chippendale's designs, a further replica of which is recorded by Britten enclosing a fine movement by Jas. Archambo, who carried on business in Princes Street, Leicester Square, between 1720 and 1745. Alexander Cumming (c. 1732–1814), the maker of the clock movement illustrated in Fig. 52, was a noted horologist and the author of a valuable treatise on *The Elements* of Clock and Watchwork, published in 1766. There is a remarkable barometric clock, made by him to the order of George III, at Buckingham Palace; and mural clocks of the types illustrated in Figs. 50 and 51 are found bearing his name, one of which, though of plainer design, as befits a public office, is at Somerset House.

Clock-cases of pronounced Chippendale character were occasionally incorporated into the designs of those overmantel mirror-frames of carved and gilded wood which proved so prominent a feature in the decorative schemes of the mid-Georgian era.

In the Wetherfield collection is an example of a carved mahogany long-case clock, by John Holmes, in a style associated with the name of Chippendale, but not to be identified precisely with any of his published designs.

A pagoda-topped mahogany bracket clock-case (Fig. 53) illustrates the application of fretted lattice and other Chinese motives popularised by the publication of Chippendale's *Director*. Fig. 54 illustrates a musical bracket clock by Stephen

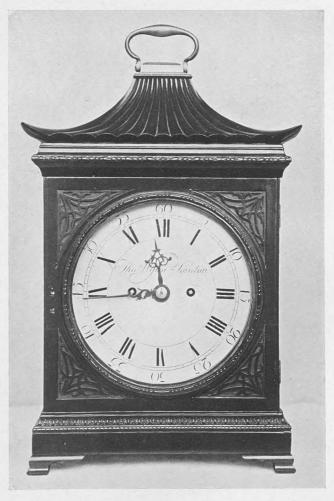


Fig. 53.—Bracket Clock in a pagoda-topped case of mahogany carved and decorated with fret-cutting. The movement by Thos. Wynn, London. c. 1765–70. (From Mr. Francis Mallett.)



Fig. 54.—Musical Table or Bracket Clock in a case of ebonised pearwood decorated with gilt brasswork. The movement by Stephen Rimbault. (From Mr. G. W. Wells.)



Fig. 55.—Musical Table or Bracket Clock in a case of finely figured mahogany elaborately decorated with mountings of ormolu. The movement by Higgs and Evans, Royal Exchange. Height, 2 ft. 8 in. c. 1775. (From Mr. Henry Hudson.)

ebonised pearwood mounted with ormolu or in finely figured mahogany inlaid, after the Sheraton manner, with cross-cut bandings of kingwood, tulipwood or rosewood, and adorned with such familiar motives as sand-shaded shells, rosettes or panels of stained marquetry.

The long-case clock, eclipsed for a time in popularity by the table or bracket clock, was, apparently, again in favour from about 1755 to 1760, being made in very large numbers all over England, and varying greatly in proportion and design. The earlier examples were executed usually in dark, close-grained mahogany, and adorned with carving and fretwork; while in later specimens, from about 1770 to the end of the century, increasing reliance was placed upon the natural beauty of well chosen and finely figured wood and the colour effects obtainable by the



Fig. 56.—Balloon Bracket Clock in a case of ebonised pearwood. The movement by Julian Leroux, Charing Cross. (From Mr. G. W. Wells.)

supplementary resources of inlay and painting. At first the dials were of brass, and arched, with a matted centre, silvered hour-circle, and applied spandrels or cornerpieces, the moulded hood entablature following the segmental or semicircular curve of the dial-top, a feature generally repeated in the arched heading of the trunk door.

Fig. 57 is an elaborate example of the so-called Chippendale long-case, of fine quality, with a scrolled broken pediment, fretted tympanum, and pilasters, the door of the trunk being flanked by engaged columns of the Ionic order with hollow fretted shafts, while the angles of the base are relieved with chamfered quoin-blocks. The phases of the moon are exhibited in the arched portion of the dial, which, in other contemporary examples, formed a field for equation-tables, tide-tables, calendar-work, and the



Fig. 57.—Long-case Clock in a case of carved mahogany. Height, 8 ft.  $4\frac{1}{2}$  in. c. 1775. (From Mr. Henry Hirsch.)



Fig. 58.—Miniature Longcase Clock in a case of carved mahogany. Height, 5 ft. 5 in. Anonymous. c. 1775. (From Mr. Frank Garrett.)



Fig. 59.—Long-case Clock in a case of mahogany, inlaid. Ht., 7 ft.  $4\frac{1}{2}$  in. Movement by John Myers, Southwark. c. 1780–85. (From V. and A. Mus.)

popular devices of rolling ships and moving figures attached to an arbour and oscillating with the pendulum.

Miniature long-case clocks (Fig. 58) were made in limited numbers at this period, corresponding in proportion and design with the tall cases.

A good example of the restrained and effective use of inlay in a clock-case of excellent proportions is illustrated in Fig. 59. The general lines of this case are eminently characteristic of a type which attained considerable popularity among London makers during the last quarter of the eighteenth century. In this example the whole field of the arched dial is silvered, with applied silvered hour-circle, and "strike-silent" circle, the chased pierced spandrel ornaments being also applied and of gilded brass.

Figs. 60 and 61 illustrate late eighteenth-century cases with scrolled ogee pediments or "horn-tops." Both are provincial examples of characteristic wide girth, with high bases and stunted trunk-doors. Fig. 60 has an arched brass dial with a diapered centre, wide applied silvered hour-circle and moon-phase attachment. Fig. 61 has a square, painted dial without seconds-dial or other auxiliary indications. The heading to the trunk-door and the cluster columns at the salient angles recall the so-called Gothic taste countenanced by Sanderson Miller, Horace Walpole and other fashionable oracles.

This period, which is notable for the rise of the provincial clock-maker, is marked by the employment, for case-work, of choice curl-figured mahogany, which ministered to the increasing regard for colour effects obtainable with bright-hued, light-toned wood enhanced with staining and inlay. The dial faces were often of iron japanned cream-white and gaily painted with pasteral subjects or sprigs and bouquets of flowers: in those of brass, the dial-plates were burnished or silvered, the central compartment enclosed by the hour-circle being adorned with well executed engraving—fine cursive lettering within cartouches



Fig. 60.—Long-case Clock in a case of mahogany. Height, 7 ft. 9¼ in. The movement by Barker, Wigan. c. 1785. (From the Victoria and Albert Museum.)



Fig. 61.—Long-case Clock; case veneered with figured mahogany and inlaid. Ht., 7 ft.  $6\frac{3}{4}$  in. The movement by Edwd. Shepley, Manchester. c. 1790. (From the Victoria and Albert Mus.)

or labels of scrollwork or floral festoons—the spandrel ornaments being usually of pronounced rococo character or, occasionally, emblems of the four seasons, pierced and modelled, and of chased, gilded and burnished brasswork, forming an effective colour contrast. Plainer cases were of oak banded with mahogany and inlaid with such stock motives as sand-shaded fans, shells or pateræ.

Mahogany, being an imported wood, would be less readily obtainable than oak in certain provincial districts, and more expensive. While it is probable that cheapness influenced makers to adopt the painted dial in the first instance, there is little doubt that fashion also demanded it, stimulated, perhaps,

Three cases of somewhat unusual form, which, nevertheless, are typical departures from the established type, are illustrated in Figs. 62, 63 and 64. The first-named exhibits an elegant baluster-shaped case of inlaid mahogany dating approximately from 1785, with a circular white dial framed in a deep moulded bezel. A less elaborate example of the baluster-shaped case, enclosing a timepiece movement by the celebrated maker George Graham, dated 1741, is exhibited among the small, and far from representative collection, of the Clockmakers' Company in the Guildhall.

The clock illustrated in Fig. 63 is enclosed in a case of considerable interest, for it corresponds very closely with one of the designs published by Thomas Sheraton. The woods employed in its construction are principally mahogany and satinwood, with inserted panels of marquetry inlaid upon stained harewood. At the angles of hood and trunk are gently swelling reeded and carved balusters, the corners of the base being reinforced with fluted pilasters. Altogether, it is an interesting materialisation of the design appearing in Sheraton's Cabinet Maker and Upholsterer's Drawing Book, published in 1791.

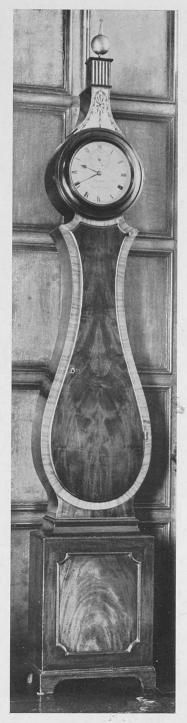


FIG. 62.—Long-case Clock in a Hepplewhite baluster-shaped case veneered with mahogany and inlaid. The movement by Cragg, Southampton. c. 1785. (Lamport Hall, Northants.)

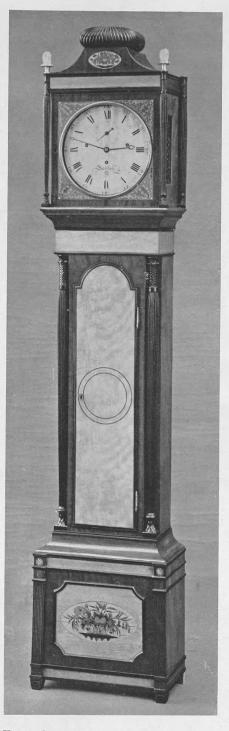


Fig. 63. — Long-case Clock in a Sheraton case veneered with mahogany and inlaid with various woods. The chiming movement by James Wilson, London. c. 1795. (From Mr. Francis Mallett.)



Fig. 64.—Balloon Long-case Clock in a case veneered with satinwood, inlaid and painted in grisaille. The movement by Vulliamy. c. 1795. (From the Bank of England.)

Figs. 64 and 65 illustrate two of the more remarkable clocks now in the Bank of England and, doubtless, made expressly for that institution. The first-named may, perhaps, be termed a balloon long-case—apparently, a balloon-cased bracket clock standing upon a term-shaped pedestal, but, actually, clock and pedestal are integral, affording accommodation for the movement, long pendulum and weights of the familiar "grandfather" clock. The case is veneered with satinwood of rich hue and fine figure, inlaid with cross-cut rosewood environed with alternate light and dark lines, and painted in *grisaille*. The circular convex dial is of enamel on copper, and the clock-hands are pierced, engraved and gilded, while the moulded bezel is enriched with lines of pearling and is finely chased.

Several very elegant variations of this pedestal-shaped body were devised for clock-cases during the last quarter of the eighteenth century, when the design of clock-cases and other articles of furniture was closely allied to the decoration of apartments for which they were intended. A notable example, formerly in the old East India Company's House, and now transferred to the India Office, is distinguished by great beauty of design and unusual excellence of material and workmanship, in which rare woods, inlay, carving and ormolu are associated most effectively. The upper portion, which is entirely of brass chased and gilt, with perforated side-panels, encloses a timepiece movement by Aynsworth Thwaites of Clerkenwell, and a porcelain-enamelled circular convex dial. This is mounted upon a slender, tapering pedestal of carved and panelled mahogany, veneered with thuya wood, cross-banded and inlaid with kingwood, satinwood, etc.; the mouldings and frieze being enriched with extremely fine and delicate carving of classical character.

Wedgwood's letters to Bentley contain references to the rival productions of Matthew Boulton at Soho, where ormolu of high quality, even rivalling that of France, was being produced:

I had no conception of the quantity of D'Or Moulu they have sold chiefly abroad. You remember a poor Venus weeping over the Tomb of Adonis—a Timepiece. How many do you imagine they have sold of this Group? 200 at 25 guineas each. . . .

# Clock-Cases



Fig. 65.—Mantel Timepiece in a case veneered with satinwood, inlaid with rosewood and painted in grisaille, with mountings of ormolu. Height, I ft. 5 in. The movement by Vulliamy. c. 1795. (From the Bank of England.)



Fig. 67.—Bracket Clock in a lancet-topped case of mahogany inlaid with Egyptian motives. The movement by Brockbank and Atkins. c. 1795–1800. (From the Bank of England.)



Fig. 66.—Bracket Clock in an arched-top case veneered with mahogany and mounted with brass. Height, Ift. 10 in. The movement by Brockbank. c. 1785. (From the Bank of England.)



Fig. 68.—Bracket Clock in a stepped-top case veneered with ebony and inlaid with brass. The movement by Brockbank and Atkins. c. 1800. (From the Bank of England.)

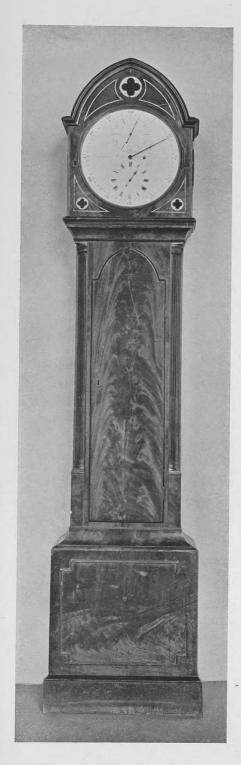


Fig. 69.—Regulator Timepiece in a lancet-topped case veneered with mahogany, and inlaid with brass and ebony. Dial inscribed "Widdowson & Veale, London." c. 1810. (From the offices of "Country Life.")

Again, on November 21st, 1768, he writes:

Mr. Boulton proposes an alliance betwixt the Pottery and Metal branches. We can make things for mounting with great facility and dispatch. These things will do for the East India Co. & they give any price for fine things, 20 or £30,000 a piece for Clocks I am told is a common price with them to give. One of this sort we have seen to-day though I believe not of that price. . . .

A London clock-maker, James Cox of Shoe Lane, Holborn, one of whose ormolu-cased clocks, bearing the Royal arms, was in the Donaldson collection, recently dispersed, made a number of elaborate and costly musical clocks and automata, enclosing them in cases of the richest materials, prior to 1773, when there was a prospect of the interior of India being opened to British enterprise; in 1766, a description is given in The Gentleman's Magazine of two clocks of small size and great beauty, which were presented in that year by the East India Company to the Emperor of China.

The little vase-shaped timepiece illustrated in Fig. 65—doubtless destined for the shelf of a handsome carved white marble mantelpiece—is of satinwood, inlaid, and painted in grisaille, and embellished

with highly finished mountings of ormolu.

The maker of the two timekeepers illustrated in Figs. 64 and 65, Benjamin Vulliamy of Pall Mall, was one of a notable family of clock-makers of Swiss origin which settled in London early in the eighteenth century, successive members of which held the office of clock-maker to the reigning sovereign. Benjamin Vulliamy made numerous clocks and timepieces to the order of George III, many of which were enclosed in cases of uncommon form and distinguished by excellence of workmanship. The writer of A Description of Blenheim, published in 1814, thus refers to an example by this maker in the Blue Drawing-room at Blenheim:

A beautiful and curious clock on a new construction by Vulliamy, stands on the chimney-piece. A Serpent bending down its head from the top of a small urn, round which the hours are arranged, points out the time with its sting; and on the same urn an elegant figure of Contemplation leaning, gives the whole a singular and rather monumental air.

A clock-case in the Chinese style, with a movement by Vulliamy, together with a barometer-case en suite, made to the order of George IV for the Pavilion at Brighton, are now at Windsor Castle.

In the Journal of Lady Mary Coke appears a reference to a clock for the King (George III) made by Pinchbeck, the case of which was designed by Sir William Chambers, the architect of

Somerset House; while among the original drawings by Robert Adam in Sir John Soane's Museum are delineations inscribed "Front, and Profile, of a Bracket for a Clock for His Majesty."

The three bracket clock-cases illustrated in Figs. 66, 67 and 68 are representative types current at the close of the eighteenth and beginning of the nineteenth centuries; all three clock movements emanate from the workshops of one firm, Brockbank and its successors, but the designs of the cases were, apparently, the common property of many contemporary makers. Although not appearing in the accompanying illustrations, all three are equipped with clock-brackets en suite with the cases for attachment to the wall—a feature which contributes greatly to the importance of clocks and timepieces of this description, and from which they derive their popular appellation of "bracket clocks."

By the beginning of the nineteenth century the type of long-case timekeeper known as a "regulator" was made extensively, the term denoting a precision timepiece furnished with a long "seconds" pendulum, dead-beat escapement, and movement of the highest class, designed solely for the accurate measurement of time, and without any additions, such as striking mechanism, calendar-work, etc.

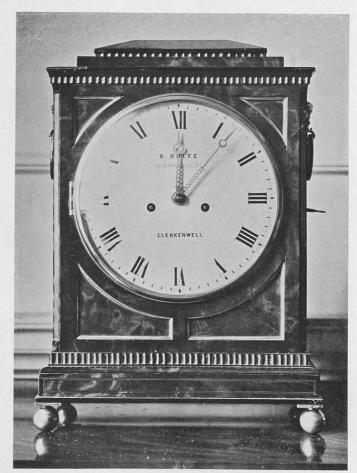


FIG. 70.—Bracket Clock in a chamfered-top case veneered with mahogany, with mouldings of brass. The movement by R. Rolfe, Clerkenwell. c. 1820.

Regulator clocks are found usually in cases of excellent material and fine workmanship, in the design of which, however, ornament was distinctly subordinated to use. The dials of regulator timepieces are generally silvered all over, or white-enamelled, and consist of a main dial showing minutes, with two subsidiary dials indicating hours and seconds respectively. Fig. 69 illustrates a timepiece of this description in a lancet-topped case of choicely figured mahogany inlaid with

brass and ebony.

Nineteenth-century fashions of the bracket clock-case, in common with other articles of contemporary furniture, assimilated the design-motives of the late Sheraton and Regency styles. Mahogany, ebony, satinwood and rosewood were the materials principally employed; the use of brass inlay, and inlay of ebony in the lighter woods, either alone or in combination with brass, being very general. The eight-day striking bracket clock, Fig. 70, of mahogany with brass mouldings and chamfered top, represents perhaps the last phase of plain but still meritorious design in the domain of clock-cases.—I. C. G.

CLOTH OF ESTATE.—An ornamental cloth spread over a throne or chair reserved for persons of exalted rank. In the Middle Ages these cloths of estate frequently took the form of a canopy suspended above a chair, and were made of the richest materials—velvets, silks, satins, and even cloth of gold. By an Act of Henry VIII, dated 1540, it is decreed that "no person (except only the King's children) shal at any time hereafter . . . presume to sit or have place at any side of the Cloth of Estate in the Parliament Chamber."

CLOTHES PRESS (see Cupboards and Wardrobes).

CLOTHS OF GOLD, SILVER, AND TISSUE.—Costly fabrics occasionally used for bed-hangings, upholstery and canopies of state. The art of weaving and embroidering with gold and silver threads was known to the Persians in the time of Darius, and is frequently mentioned in classical literature. In the thirteenth century these rich stuffs were introduced into England from Spain and Italy. A web of silk was commonly employed, but the more costly varieties were almost entirely composed of gold or silver. In cloth of tissue the silk predominated, and the fabric

was often of various colours, crimson and purple being constantly mentioned.

Many entries of sums paid for "cloth of gold" occur in the wardrobe accounts of Edward IV, by whose sumptuary laws the use of this luxury was restricted to royalty and great nobles. Early inventories occasionally contain descriptions of bed-hangings worked with cloth of gold, while at Knole Park the curtains, valances and tester of a bed, said to have been prepared by the first Earl of Dorset for the reception of James I, are all of this material (see Beds, Fig. 18). The inventory of furniture and hangings at Hardwick Hall in 1601 mentions "seaven pieces of embroderie of cloth of golde and silver, cloth of tissue," and Celia Fiennes refers to "four good bedchambers and well furnished, velvet, damask and tissue." At Glemham there was formerly a suite of walnut furniture dating from about 1685 and covered with cloth of silver with a salmon-coloured pattern woven into it. Early in George I's reign the parish of St. Giles Cripplegate, contained eighty-five sheds for spinning gold and silver thread, and 1,275 boys were employed, besides master withdrawers and master weavers of gold and silver lace fringes.

CLOTHS, PAINTED (see HANGINGS).

CLUB FOOT.—A form of foot resembling the head of a club, and frequently terminating with a circular extension of about half an inch intended to afford stable support. It made its appearance as a terminal in English furniture about 1705, and continued to be employed with a cabriole or straight leg until late in the eighteenth century (see COUCHES, Fig. 15).

CLUSTERED COLUMNS.—A motive derived from mediæval architecture, representing several conjoined columns. The stems of Charles II silver candlesticks were sometimes thus formed, while bedposts and the legs of chairs and tables, between 1740 and 1765, were frequently treated in this manner. It was particularly characteristic of eighteenth century Gothic taste.

COAL BOX, HOD OR SCUTTLE (see CHIMNEY FURNITURE).

COASTERS OR SLIDERS.—Devices of various forms for circulating food and bottles on a dining-table. Mme. du Bocage, who visited England late in George II's reign, thus describes the customary procedure: "After the desert, . . . the cloth is taken away and the women retire. The table is of fine Indian wood, and very smooth, little round vessels called sliders which are of the same wood serve to hold the bottles, and the guests can put them round as they think proper." A rimmed tray to hold one decanter or several bottles was generally employed, but occasionally fanciful varieties are found. Fig. 1 is in the form of a cannon, the upper section being removable to admit a bottle. This and some other examples are fitted with small wheels, but usually the bottoms were of highly polished wood covered with baize, to slide conveniently along the table. In addition to the "fine Indian wood," or mahogany, referred to by Mme. du Bocage, coasters, towards the end of the eighteenth and in the early nineteenth centuries, were made of papier mâché, japanned. Figs. 2 and 3 are typical examples. The first, japanned red, is embellished with Prince of Wales's feathers and ringed handles in silver; the other is decorated in Regency taste with gold etched ornament on a black ground. From about 1770, coasters with silver or Sheffield plate sides were fashionable. They are often delicately pierced (Fig. 4), while a few years later the sides are generally solid and embossed with various designs.

Mahogany coasters fitted with castors, or on stands with wheels, were also used for the circulation of cheese and beer, and examples may be seen in Figs. 5, 6 and 7. They were sometimes made with a sunk circle in the middle to take the base of a large leather black-jack, the smaller drinking vessels being grouped around it. Fig. 6 is painted red and bears the inscription "Waste

Not: Want Not."



Fig. 1.—Mahogany Coaster, in the form of a cannon. Height, I ft. I\frac{1}{2} in.; length, I ft.; depth, 6\frac{1}{2} in. Eighteenth century. (From Captain N. R. Colville.)



Fig. 2.—Coaster, japanned red; the border is of Sheffield plate, and the ringed handles with Prince of Wales's feathers of silver. Height, 2 in.; circumference, 5 in. c. 1785. (From Lieut.-Colonel G. B. Croft Lyons.)



Fig. 3.—Coaster, japanned black, and decorated in gold with roses and thistles. Height, 1% in.; circumference, 5 in. c. 1800. (From Mrs. Percy Macquoid.)

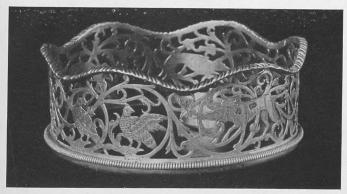


Fig. 4.—Silver Coaster, pierced and engraved with setters and partridges, and greyhounds coursing a hare. London hall-mark for 1773.

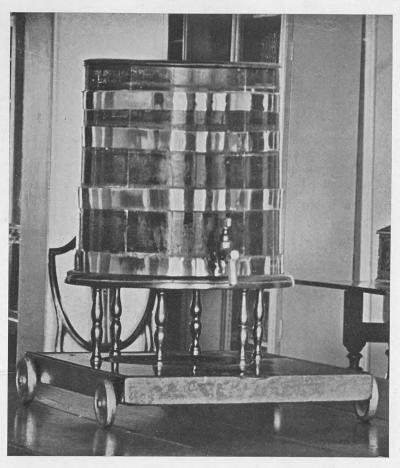


Fig. 5.—Mahogany brass-bound Beer Coaster, supported on turned balusters and on a stand fitted with wheels. Late eighteenth century. (From Tabley Hall, Cheshire.)



Fig. 6.—Coaster, painted-red, and bearing the inscription "Waste Not: Want Not." On it stand a leather black-jack and five horn drinking vessels of a later period than the coaster. Length of coaster, I ft. 7 in.; Width, Io\frac{1}{2} in. Late eighteenth century. (From Mr. H. H. Edmondson.)

COBB, JOHN.—A cabinetmaker and upholsterer, who, in conjunction with a partner named Vile, carried on a large business between 1750 and 1765 at 72, St. Martin's Lane, within a few doors of Thomas Chippendale's shop. The complete Pocket Book or Gentleman and Tradesman's Daily Journal of 1772 gives Cobb's address in St. Martin's Lane without mentioning Vile, probably indicating that by then the partnership had terminated. The total expenditure on furniture provided by Messrs. Vile and Cobb at Edgcote amounted to over twelve hundred pounds (MS. notebook of Richard Chauncey), and the firm also received large sums for furniture and



Fig. 7.—Mahogany Cheese Coaster. One of the original castors is missing. Height, 6 in.; length, I ft.  $5\frac{1}{4}$  in.; depth,  $7\frac{3}{4}$  in. c. 1790. (From Mr. Stanley May.)

upholstery supplied to the Royal palaces. For the Queen's apartment at St. James's, in 1761, they made, at a cost of £138 10s., "a very handsome jewel cabinet of many different kinds of fine wood on a mahogany frame, richly carved, the front, ends and top inlaid with Ivory in compartments neatly engraved, the top to lift up and two drawers, the drawers all lined with black velvet." The use of ivory inlay at this date was exceptional, though it figures prominently on the satinwood furniture made by Chippendale's firm for Harewood ten years later. Cobb is said to have brought into fashion a table with a rising desk for drawing, writing or reading while in a standing position (English Furniture Designers of the Eighteenth Century, Constance Simon). He was, says J. T. Smith in Nollekens and his Times, "perhaps one of the proudest men in England, always appeared in full dress of the most superb and costly kind, in which state he would strut through his workshop giving orders to his men."

COB-IRON (see CHIMNEY FURNITURE).

COCK BEAD OR COCKED BEAD.—A small projecting moulding applied round the edges of drawer fronts on mahogany and walnut furniture. It was first introduced about 1730, and continued to be used throughout the eighteenth century. Sheraton, in his Cabinet Dictionary (1803), states that strips of brass were sometimes used for this purpose.

COCK-HEAD HINGE (see METAL-WORK).

COFFER (see CHESTS).

COFFERED PANEL.—A deeply sunk panel, the reverse of fielded (q.v.).

COIN.—A term for a small corner cupboard, derived from the French encoignure, and occasionally used in the eighteenth century. In their Universal System of Household Furniture (1762–63), Ince and Mayhew give two designs for "Ecoineurs," and the Description of Horace Walpole's villa at Strawberry Hill (1782) mentions "A coin of old Japan" in the gallery, on which there were classical busts and vases of Sèvres porcelain.

COLE, CORNELIUS.—A cabinet-maker employed by William III and Mary. His bills, preserved among the Royal Accounts, prove that he supplied the King and Queen with several pieces of fine furniture, among them, in 1691, "a large table of Markatree, the sides, drawer and supporters carved with ornaments of flowers and finely lackred; also a pair of stands carved and lackered suitable." These were "for her Majesty's service at Whitehall," and cost £20, double that amount being paid to Cole in the same year for a very elaborate mirror frame carved with cyphers, the Royal arms, and an Imperial crown.

COLUMNS (see ORDERS).

COMMODES.—The term "commode" is borrowed from France, where it was first applied to the tall head-dress, consisting of a fan-shaped frame covered with silk or lace, introduced by Mlle. de Fontanges, the red-haired mistress of Louis XIV. A low armoire with drawers was apparently the first piece of furniture so designated, in allusion, no doubt, to its superiority to a plain chest in the matter of convenience. The Dictionnaire de Trévoux gives "commode" as a new word in 1708, and in that year the Duc d'Antin reports to Louis XIV that he has inspected two commodes commissioned by the King from Guillemar of Paris, and found them completed with the exception of the drawers. A decade later the commode was still regarded as a novelty. The Duchesse de Berry presented one to the daughter of the Duchesse d'Orléans, who, commenting upon it in March, 1718, to a correspondent, explains that "a commode is a large table with deep drawers"; while, in the year that the duchess made her gift, Sobry writes in his Architecture, "coffers or arks are commonly called commodes. Some have a lid, others have drawers." Boulle's straight-fronted and ponderous specimens were known as commodes en tombeau, because they were supposed



Fig. I.—Mahogany Commode, mounted on lion-paw feet; the front and sides of bombé shape; corners boldly carved with acanthus; handles and lock-plates original. Height, 2 ft. II in.; length, 4 ft.; depth, 2 ft. 5 in. c. 1740.

(From Mr. F. Harper.)

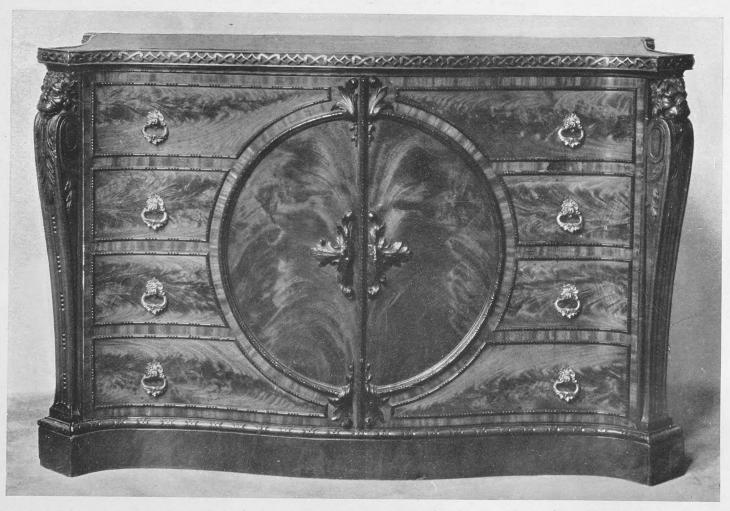


Fig. 2.—Mahogany Commode, early style of Chippendale. The serpentine front opens as doors, and is divided into a decorated oval and a series of false drawers; the four corners carved with lion-headed terminals, and the brass handles in French taste. c. 1750. (From Mr. F. Partridge.)

to resemble the sarcophagi placed on tombs at that period. When his atelier was burnt, in August, 1720, a large number of such pieces ornamented with brass and tortoiseshell were among the furniture destroyed.

By the accession of Louis XV the commode had undergone important modifications; it was no longer tomb-like, but in its subtle curves and exuberant ornament faithfully expressed the rococo spirit. The great French ébénistes inlaid their commodes with flowers, birds, trophies and musical instruments; Cressant, the Caffieris, Gouthière and many other masters lavishing their skill upon the metal mounts.

With the setting in of Gallican fashions under George II the shape was copied in England for the drawing-rooms and saloons of great Palladian houses; but it was long before anything comparable to the elegance of French specimens was achieved. These early commodes are much simplified versions of Parisian models. They are constructed throughout of mahogany, inlay not being attempted until a considerably later date, while handles and escutcheons are generally the only metal enrichments. In them French elegance is seen subdued by the heavy characteristics of the lion period. William Kent designed a few specimens of the sarcophagus type, the carved ornament, in one instance copied from a Renaissance tomb, witnessing to the influence of his



Fig. 3.—Side of foregoing Commode.

Italian travels.

The "French commode" is a prominent item in eighteenth century trade catalogues, and, as no fashionable drawing-room was complete without one, great attention was bestowed on them by leading makers. Chippendale calls them "commode tables," and illustrates a variety of forms in the *Director*. He contemplated their use in bedrooms, fitted with sliding shelves for clothes, while of one of his more elaborate specimens he writes, "I will venture to say that this Table, if made by one who knows his business, will give great satisfaction and have a very fine appearance." He also designed "commode clothes-presses," explaining that they are presses with a commode pedestal part (see Cupboards and Wardrobes).



Fig. 4.—Mahogany Commode in Chippendale's Director style; the front and sides shaped and divided by flat pilasters, each interspace being fitted with two drawers; the legs and aprons boldly carved in rococo taste. Height, 2 ft. 8 in.; length, 4 ft. 8 in. c. 1755. (From the Mulliner Collection.)



Fig. 5.—Mahogany "Dressing Commode," on cabriole legs finishing in scrolled feet; edges of serpentine panels originally gilt. Height, 2 ft. 11 in.; length, 3 ft. 6 in.; depth, 1 ft. 11 in. c. 1760. (From Mr. F. Harper.)



Fig. 6.—Mahogany Commode in French style. The corners are corbelled, suspending festoons of flowers; decoration on apron accords with elaborate handles. Height, 2ft. 10 in.; length, 4ft. 4 in. c. 1760. (From Mr. Leopold Hirsch.)



Fig. 7.—Mahogany Commode with corners in form of cabriole legs; the base scrolled, and the ormolu mounts in French taste. Height, 2 ft. 5 in.; length, 4 ft. 1 in.; depth, 2 ft. c. 1760. (From Mr. H. Percy Dean.)

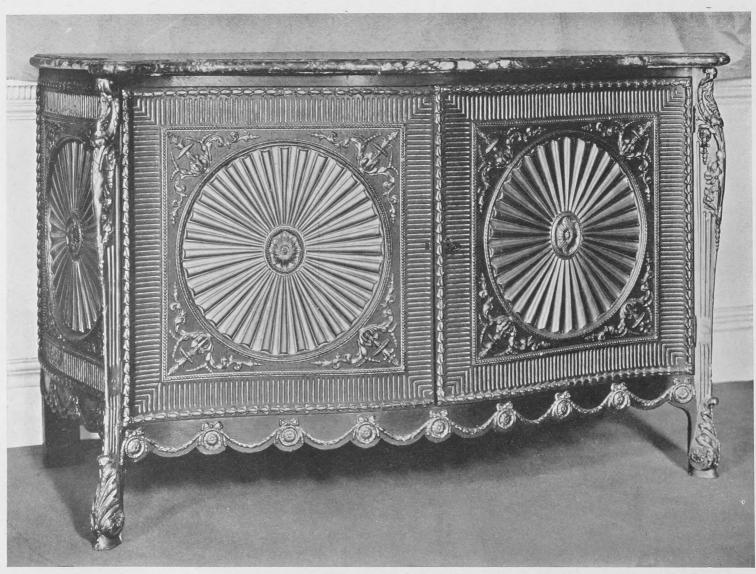


Fig. 8.—Oak gilt Commode with marble top; doors, centring in large fanned pateræ, are carved in a florid style; sides treated in the same taste, and corners of slight cabriole form. c. 1765. (From the late Viscount Leverhulme.)

A commode of double serpentine form is shown in the *One Hundred and Ten Capital New Designs* and Ince and Mayhew, in their *Universal System* (1762-63), assure the reader that one, designed in the French taste, published by the Society of Upholsterers and Cabinet-makers, "has been executed from a plate and much admired."

In view of the wide application given to the term by Chippendale and his contemporaries, it is difficult to distinguish between the native form of chest of drawers and commodes divided in a similar manner. The line of demarcation cannot be exactly drawn (see Chests of Drawers), but in this section are

included specimens in which the French shape is unmistakably followed.

For convenience of reference, the commodes illustrated are arranged in four groups: plain mahogany, lacquer, marquetry, and painted. Fig. 1 is made throughout of dark Cuban mahogany the colour of bronze, in the ponderous style of about 1740. The convex curves of the front are repeated on the sides; the corners are heavily carved with a husked acanthus, and the stand, decorated with a rosaced moulding centring in a pendant, is supported on massive lion-paw feet. The plain handles and lock-plates are admirably in accord with the dignified proportions, while the inversion of the usual bombé form is worthy of notice. Fig. 2, an exceptional specimen in the pre-Director style of Chippendale, shows a masterly amalgamation of French and classical tastes. The top is surrounded by a perforated strapwork of brass, the serpentine front opening as two doors, being veneered with flashed mahogany now faded to a light colour. The circular panel is enriched with acanthus, the false drawers are intersected by cross-bandings bordered in fine bead-and-reel mouldings, and the brass handles are in the well



Fig. 9.—Lacquer Commode in transitional style; the serpentine drawer fronts decorated with a continuous design in black and gold in very low relief. c. 1765. (From St. Giles' House, Dorset.)

known style adapted by Chippendale from contemporary French furniture. The four corners of this remarkable commode finish in lion-headed terminals forcibly carved; the serpentine sides are decorated with large ovals, treated like the front, and centring in ornate handles (Fig. 3). Probably this commode originally formed one of a pair, as its fellow can be seen in A History of English Furniture (vol. iii, Fig. 94); the only difference between the two being that the specimen now illustrated is far more beautiful in colour and condition. It is simple in treatment, solid, yet full of an indefinable grace. This commode illustrates the large scale of handling and perfect mastery of line characteristic of Chippendale's individual style; but of the example from Rainham (Fig. 4) it has been justly observed that it exhibits, for all its technical perfection, "every fault of proportion and design that furniture can suffer in the course of its passage from the brain of a French inventor to that of an English imitator." It bears a strong resemblance to Plate XLIV in the Director of 1754, and no example could afford more convincing proof that the gaiety and lively fancy of Oppenordt's contemporary designs were alien to Chippendale, whose natural genius expressed itself with greater gravity. The carving is in no way inferior to that of Fig. 2, but, while in that example the masterly disposition of ornament allows it to be fully appreciated, here over-elaboration detracts from the effect; the failure to capture the true French spirit is even more conspicuous in the scrolled legs. This piece is entered as a "Sideboard" in a list of the contents of Captain Townshend's room at Rainham drawn up in 1757, and a label on the back bears the same description.

Studied simplicity is the characteristic of Fig. 5, which would have been termed by Chippendale a "dressing commode," though it cannot be attributed to his firm. The ornament, in this instance, is confined to serpentine panels in projection, carved with a small leaf moulding originally gilt, the effect depending mainly on faultless proportions. The legs, wide at the shoulder, are decorated with cabochon and acanthus, terminating in scrolled feet. Such pieces served for the toilet of fashionable ladies before the general introduction of small dressing-tables fitted with trays and boxes enclosed by flaps (see Tables—Dressing). In Fig. 6, the lines of a contemporary French commode are faithfully reproduced, rococo influence being very perceptible in the handles, which are probably English. Until this time such metal mounts were generally imported, the carving being obviously designed to accord with them: here this is obviously the case. Fig. 7 is also French in inspiration, but a few years later and on simpler lines, the corners taking the form of cabriole legs headed by female busts in ormolu. Here all the metal-work is English. The early influence of Adam is plainly discernible in Fig. 8, carved in oak and gilt, with the front slightly serpentined. The doors centre in rayed circles, the spandrels being filled with a Chippendale-Adam ornament; the corners, on the other hand, are in the great cabinet-maker's distinctive style; while the bottom rail, enriched with pateræ and swags, shows that the transition was far advanced. This fine piece formerly belonged to Sir Mark Brunel, the celebrated engineer.

The lacquer commodes produced contemporaneously with the later mahogany specimens, whether framed up of Oriental panels or not, can be classified as English on account of the structure. They were greatly in demand for bedrooms decorated in the Chinese taste, like those at Badminton and Nostell. The contents of the Badminton room have been dispersed, but at Nostell the furniture designed by Adam, and japanned in green and silver, remains. Fig. 9 shows a transition between two styles, coinciding with the commencement of Adam's long ascendancy. The black and gold japanning is flat, but the bold design travels across the whole front, the imitation of Eastern work being carried so far that Chinese lettering is introduced. Fig. 10

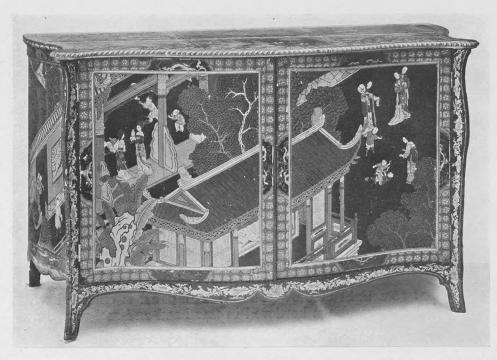


Fig. 10.—Commode, fitted with drawers enclosed by doors; panels and borders of Oriental incised lacquer; tramings in English taste. c. 1765. (From Ragley Hall, Warwick.)



Fig. 11.—Commode decorated in black and gold lacquer; the interior fitted with drawers in three compartments enclosed by lattice-work doors. c. 1760. (From Badminton House, Glos.)



Fig. 12.—Commode with panels of Oriental incised lacquer in polychrome, and framings in English taste; corners and feet mounted in ormolu. (From Ragley Hall.)

is more normal in shape, the drawers being enclosed by doors. The panels and borders, in this instance, are of Oriental incised lacquer, called at the time "Bantam work," but the keel-shaped corners and the apron are ordinary English japan of about 1760. The panels of this commode are beautiful examples of Eastern art, the decoration being in polychrome on a black ground; the top is surrounded by a gadrooned metal border, and the mounts are notably refined. A similar combination may be seen in Fig. 12, probably put together by the same maker. All curved surfaces in such pieces must have been made in that form before they were lacquered, being sent out to China to be decorated and framed up when returned.

In Fig. 13, the structure exhibits Adam's influence on the succeeding style, and the decoration of the doors again forms a continuous picture, skilfully reproducing the Oriental spirit; but the quality of the lacquer is very indifferent, and, in places, the surface is badly damaged. There was, evidently, a decorated gilded base to the *bombé* front, which is missing. Japanned commodes of an entirely different construction, enclosed by lattice-work doors, were also made at this time, and Fig. 11 is a well known example from Badminton. The commode is English throughout, the decoration being in

imitation of contemporary Oriental taste.

With the introduction of mahogany marquetry had been abandoned, but was again revived by Chippendale, Adam and their various followers. Chippendale is known to have veneered with satinwood shortly after its introduction about 1760, and examples of satinwood furniture executed by him from



Fig. 13.—Commode designed in late Adam taste, and decorated with black and gold lacquer; the gilded base to the bombé front is missing. c. 1785. (From Wollaton Hall, Notts.)

Adam's designs are to be found at Nostell Priory and Harewood House. He at first imitated French inlay, with the admirable results seen in Figs. 14 and 15. The ornaments and flowers assimilate more nearly in tone with the background than in late Stuart marquetry, and a greater variety of delicate colours is employed. Fig. 15 is inlaid with rather more brilliantly coloured woods and is a few years later in date; while in the commode chest of drawers (Fig. 16) the inlay takes the form of beautifully drawn acanthus arabesques in holly and harewood on a satinwood ground. On the sides this decoration is repeated on a larger scale, wheat-ears being introduced into the design: handles and mounts are in Louis XV taste, but the legs and feet are far removed from the elegance of French design. We know that Chippendale sold commodes in the style of Figs. 14 and 15 as late as 1770, for at Nostell Priory there is one of similar workmanship, described in his bill dated December 22nd of that year, as "a large antique commode curiously inlaid with various fine woods. . . ." Another and very similar piece is at Hatfield, the brass mounts being from the same castings as those on the Nostell specimen.

A simple and refined treatment in satinwood framing floral ovals may be seen in Fig. 17. The legs strut outwards with great character, forming an integral part of the structure; an effect intensified by the boldly projecting keeled ridge of the corners. The elegant simplicity of the whole is achieved by carefully calculated curves. Plate V shows a serpentine-fronted commode of the highest quality, the pictorial inlay representing vases of flowers on a satinwood ground, noticeably rich and subdued in colour. These are based with acanthus and festooned with husks, the whole being enclosed within a wide honeysuckle border. The top is inlaid in a similar taste with fruit and foliage, the effect of modelling being most



Fig. 14.—Commode in French taste, with finely chased ormolu mounts; front and sides inlaid with bouquets of flowers; top with bars of music and musical instruments. c. 1765. (From the late Sir George Donaldson.)



Fig. 15.—Commode in French taste, with serpentine front and sides; veneered with coloured woods, and inlaid with representations of musical instruments on top and doors. c. 1770. (From the late Sir George Donaldson.)



Satinwood serpentine fronted commode; top inlaid with fruit and foliage in an oval; doors decorated in a similar manner and festooned with husks set within a wide honeysuckle border; ormolu mounts in French taste. Height 2ft. 11in., Length 3ft. 3in., Depth 2ft. 3in. c. 1770. (From Mr. J. Thursby Pelham.)

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Fig. 16.—Commode, veneered with satinwood and inlaid with acanthus scrolls in holly and harewood. Height, 2 ft. 9 in.; length, 3 ft. 10 in.; depth, 2 ft. 1 in. c. 1765. (From Mr. J. Thursby Pelham.)



Fig. 17.—Satinwood Commode, one of a pair, doors inlaid with vases of flowers on ovals of rosewood; keel-edged corners headed by metal honeysuckle cresting. Height, 3 ft. 9 in.; length, 2 ft. 10 in.; depth, 1 ft. 9 in. c. 1765. (From Mr. Leopold Hirsch.)

skilfully obtained; the drawers in the interior are veneered with harewood cross-banded with mahogany, and the handles are

of ivory.

In Fig. 18 classical influence is very apparent. The frieze, inlaid with pateræ in various coloured woods, exactly corresponds with that of a library table at Harewood executed by Chippendale from Adam's design, and in both pieces the taper pilasters with metal ram's-head capitals are almost identical. The doors are veneered with satinwood banded with mahogany and tulipwood, the ovals being inlaid with flowers in vases, somewhat out of scale with the piece. The majority of Adam's commodes are straightfronted, sometimes with the centre portion projecting, that shape according best with his classical motives; but his distinctive

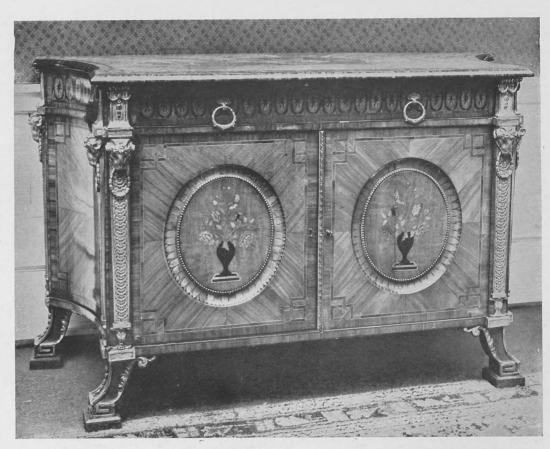


Fig. 18.—Satinwood Commode, banded with mahogany and tulipwood; frieze inlaid with pateræ in various coloured woods, and ovals on doors with flowers in vases; pilasters with metal ram's-head capitals. c. 1770. (From the late Viscount Leverhulme.)

style of inlay was also introduced on the Louis XVI type and those made in pairs to occupy corners at the end of a room. Fig. 20 shows one of these, and here the lines of the inlay are well considered in relation to the spaces they are designed to fill, the satinwood pateræ and fluted base affording a

pleasing contrast to the quiet tones of the harewood veneer.

Shortly after Louis XVI's accession a revival of French influence appreciably modified the severity of Adam's style, and in Fig. 19 the characteristic motives of his school are seen combined with the metal mounts and lines of a contemporary French commode. The bull with ivory hoofs and horns inlaid in an ebony oval recalls the decoration of satinwood furniture at Harewood. This imitation of the French is carried a step farther in Fig. 21, obviously the work of one who had closely studied the Parisian makers. The central figure, inlaid on a ground of harewood, is surrounded by festoons and sprays of metal laurelling, repeated on drawer fronts, corners and legs. The panels on either side, inlaid with a diaper of coloured woods, let down and push under a series of drawers; this peculiarity of structure, the drawing of the figure, and the scattered character of the metal-work proclaim the commode to be of English origin. A simpler specimen, a little later in date (Fig. 22), shows the large scale of ornament by which a sense of masculine sobriety was imparted to pieces of furniture essentially feminine. The front and sides are veneered with satinwood and inlaid with festoons of husks, pateræ

and foliated ornament stained green, within wide borders of harewood, the top, outer borders and legs being of rosewood. This series of commodes produced by Chippendale and his school is fittingly concluded with the celebrated example from Harewood (Fig. 23), which shows the great cabinet-maker at the summit of his achievement. It is veneered with the finest West Indian satinwood, and inlaid throughout in the classical taste. The swags and wreaths are of green husks, and the doors are decorated with seated figures of Minerva and Diana in coloured woods and ivory on an ebony ground. The concave lunette forming the knee-hole is most skilfully made of narrow satinwood staves, and the pilasters are



Fig. 19.—Commode in French style, veneered with a striped mahogany; front inlaid with a bull on an ebony oval, and sides with classical amphoræ. c. 1765. (From the late Viscount Leverhulme.)

headed with metal leaves, repeated on the round taper feet. This commode was supplied by Chippendale and Haig to Edwin Lascelles in 1773, and is described in their accounts as follows:

Although his drawing has not been preserved, there can be little doubt that Adam was responsible for the design. So excellent is the inlay, veneer, and craftsmanship of these marquetry commodes made between 1760 and 1775 that the best specimens rival the works of the great French ébénistes Duperon, Oeben or Riesener. They are masterpieces of cabinet-making, their technical perfection being unparalleled in the history of English furniture. The drawer linings are constructed of oak or mahogany, and the foundations of carefully selected deal; the ornament was sometimes copied from classical friezes and Roman mosaics, while shading and modelling were cleverly produced by burning the surface of a light wood with hot sand.

References in the Walpole and Selwyn letters prove that commodes continued to be imported from France in spite of the excellence of English productions. When George Selwyn was in Paris in November, 1766, the Earl of March wrote asking him to supervise the carrying out of such an order: "Pray don't

let the commode be too much ornamented. J'aime le grand simple comme le Prince; but as it will be a principal piece at the end of the room, between the windows, it must be handsome so as to be an object." Earlier in the same year Horace Walpole had obtained designs for commodes from Poisiers for Miss Anne Pitt.

By 1780 the form of com-

By 1780 the form of commodes had again undergone modification; the semicircular shape was now in fashion, the front opening as a single large door. In the inlaid commodes of Hepplewhite and his contemporaries the decoration, though graceful in line, is frequently ill adapted to the general design, their sense of spacing and proportion being curiously fallible. When the usual pateræ, husks and medallions (Adam's motives adopted on a smaller scale) are eliminated, the composition of ornamental detail generally appears detached and stiff. Hepplewhite writes of commodes in the Guide, "this piece of furniture is adapted for a drawing room; within are shelves which answer to a closet or cupboard—may have one principal door in the front or one at each end; are made of various shapes, and being used in principal rooms, require considerable elegance. The panels may be of satinwood, plain or inlaid; the top also and border round the front



Fig. 20.—Semicircular Commode, one of a pair veneered with harewood; top centres in a medallion head; doors inlaid with laurelling and large acanthus sprays; pilasters headed by metal mounts in classical taste. c. 1770. (From Mr. M. Harris.)

should be 'nlaid.'' Sheraton disclaims any utilitarian purpose for commodes, remarking that "these pieces of furniture are never intended for use but for ornament." The inlay of his school is invariably graceful, but small in style, nor is it so brilliant in colour as earlier marquetry. The art was now in its decline, and after 1775 was gradually superseded by painted decoration. In the beautiful commode (Fig. 24) the quiet tones of the harewood veneer and the delicate ornament show the elegance of this final phase of inlay. The urns on the sides, supported on tripods, are copied from Adam, but the small scale of the decoration and the naturalistic treatment of the roses inlaid in an oval on the cupboard door represent an effeminate adaptation of his ideas: the only feature open to criticism is the impingement of the four circles on the oval of husks. Like the last example, Fig. 25 probably dates from about 1785, several years before Sheraton's arrival in London. It is one of a pair with concave tambour fronts, the two convex ends serving as a field for the decoration, which consists of buff and green vases and laurelling on a rosewood ground. The mahogany top is inlaid with a large double band of rushes, in their natural colours, tied with ribbons; the pilasters intersecting the front are in bold projection. These admirable examples are known to have come from the Brighton Pavilion, and were probably made for George IV when Prince of Wales. An Irish rendering of Adam's motives without any admixture of a more frivolous style can be seen in Fig. 27, the haphazard distribution of the husk decoration and spiritless drawing of the classical figure being characteristic of Irish marquetry. This commode, though earlier in style, is probably almost contemporary with the last two specimens, for a considerable interval generally elapsed before English fashions were copied in Ireland. Fig. 28 is one of a pair of corner commodes from the



Fig. 21.—Straight-fronted Commode, veneered with harewood; side panels diapered in coloured woods; projecting centre inlaid with classical figure in metal framing, the mounts on drawer fronts, corners and cabriole legs corresponding in style. c. 1770. (From Mr. F. Harper.)



FIG. 22.—Serpentine-fronted Commode, veneered with satinwood and inlaid with husks, pateræ and foliated ornament, stained green and bordered with harewood; top, legs and outer bandings of rosewood. c. 1770. (From the late Viscount Leverhulme.)



Fig. 23.—Dressing Commode, veneered with satinwood and inlaid with swags and wreaths, stained green; doors decorated with classical figures in coloured woods and ivory on an ebony ground; top inlaid in a similar taste; pilasters and feet mounted in ormolu. Height, 3 ft. 2 in.; length, 7 ft. 7 in.; depth, 2 ft. 3 in. c. 1773. (From Harewood House, Yorks.)



Fig. 24.—Semicircular Commode, veneered with harewood and satinwood. The urns on tripods that decorate the sides are in Adam taste, but the roses inlaid on a satinwood oval are naturalistic in treatment. Height, 2 ft. II in.; length, 4 ft.  $3\frac{1}{2}$  in.; depth, I ft. 9 in. c. 1785. (From Mr. M. Harris.)



Fig. 25.—Semicircular Commode with concave tambour front; doors inlaid with vases framed in husking on a rosewood ground; projecting pilasters decorated with a starred guilloche. Height, 2 ft. II¼ in.; width, 4 ft. 2¾ in.; depth, I ft. 10 in. c. 1785. (From Mr. Leopold Hirsch.)

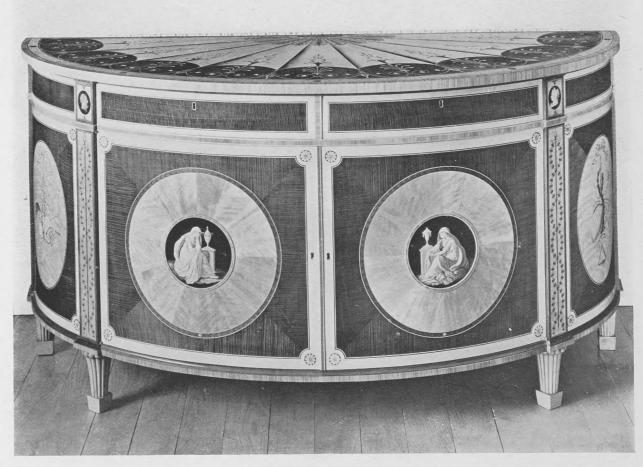


Fig. 26.—Semicircular Commode veneered with harewood and satinwood; doors inlaid with mourning figures surrounded by broad circular borders, sides with musical instruments. Height, 2 ft. 11 in.; length, 5 ft. 8 in.; depth, 2 ft. 2 in. c. 1785. (From Stourhead.)



Fig. 27.—Irish semicircular Commode, veneered with harewood and satinwood; top inlaid with a fanned patera; bandings and central oval, containing a figure, of rosewood.

c. 1785. (From Mrs. Bruce.)



Fig. 28.—Irish Corner Commode, one of a pair, veneered with harewood and satinwood; the top inlaid with festoons of husks, ribbons and rosettes. c. 1785. (From Mrs. Bruce.)

same source, the composition here being more satisfactory and the husks more gracefully disposed. In both instances the bandings are of rosewood, and the satinwood employed is of a peculiar ruddy tone, affording a fine contrast to the harewood panels. The clumsy character of the feet is another indication of Irish workmanship. Fig. 26 stands somewhat apart in its scheme of decoration, for the maker in search of novelty has produced a curious and somewhat sepulchral effect. The great breadth of satinwood banding almost overwhelms the small mourning figures, and the classical heads on the pilasters, though realistically rendered, are meaningless in that position.

Inlay superseded carving, to be supplanted in its turn by painted decoration. As early as 1778 Adam designed a white painted commode with gilt mouldings and coloured urns and wreaths for Sir John Griffin; but at first, painting and inlay were generally combined. The centre panel of Fig. 29 is in the manner of Angelica Kauffmann, who, with Zucchi, Cipriani and Pergolesi, had a considerable influence on this painted furniture. The frieze and front panel are inlaid with an unusual honeysuckle design in coloured woods, and the side panels with classical amphoræ; a reed and ribbon ormolu brass moulding surrounds the edges, the feet being of the same metal.

Towards the end of the century these painted commodes began to deteriorate, but fine specimens were still occasionally produced. Fig. 30 is an attractive example of about 1790. The frieze is surmounted by a buff marble slab, a colour repeated in the borders that frame the panels, on which the familiar festoons, pendants and pateræ are rendered on the diminutive scale by that time in vogue. The groundwork of the panels is a fresh sea-green, and in the centre of each compartment is a classical oval by one of Angelica Kauffmann's more gifted followers, drawing and colour being alike excellent. Plate VI is of concave and convex form, and beautiful proportions. The ground in this instance is a deep ivory-white, diapered with a delicate green network knotted with rose; the fluted pilasters and bandings are gilt, their close palmated capitals and pineapple feet indicating the approach of Regency style. The oval panels are filled with figure subjects in the taste of Cipriani, and the frieze is painted with a graceful scrolling of poppies



Fig. 29.—Satinwood Commode; frieze inlaid with a honeysuckle design in coloured woods, sides with classical amphoræ; circle in centre painted in the manner of Angelica Kauffmann; edges surrounded with a reed-and-ribbon moulding in brass. c. 1785. (From the late Viscount Leverhulme.)

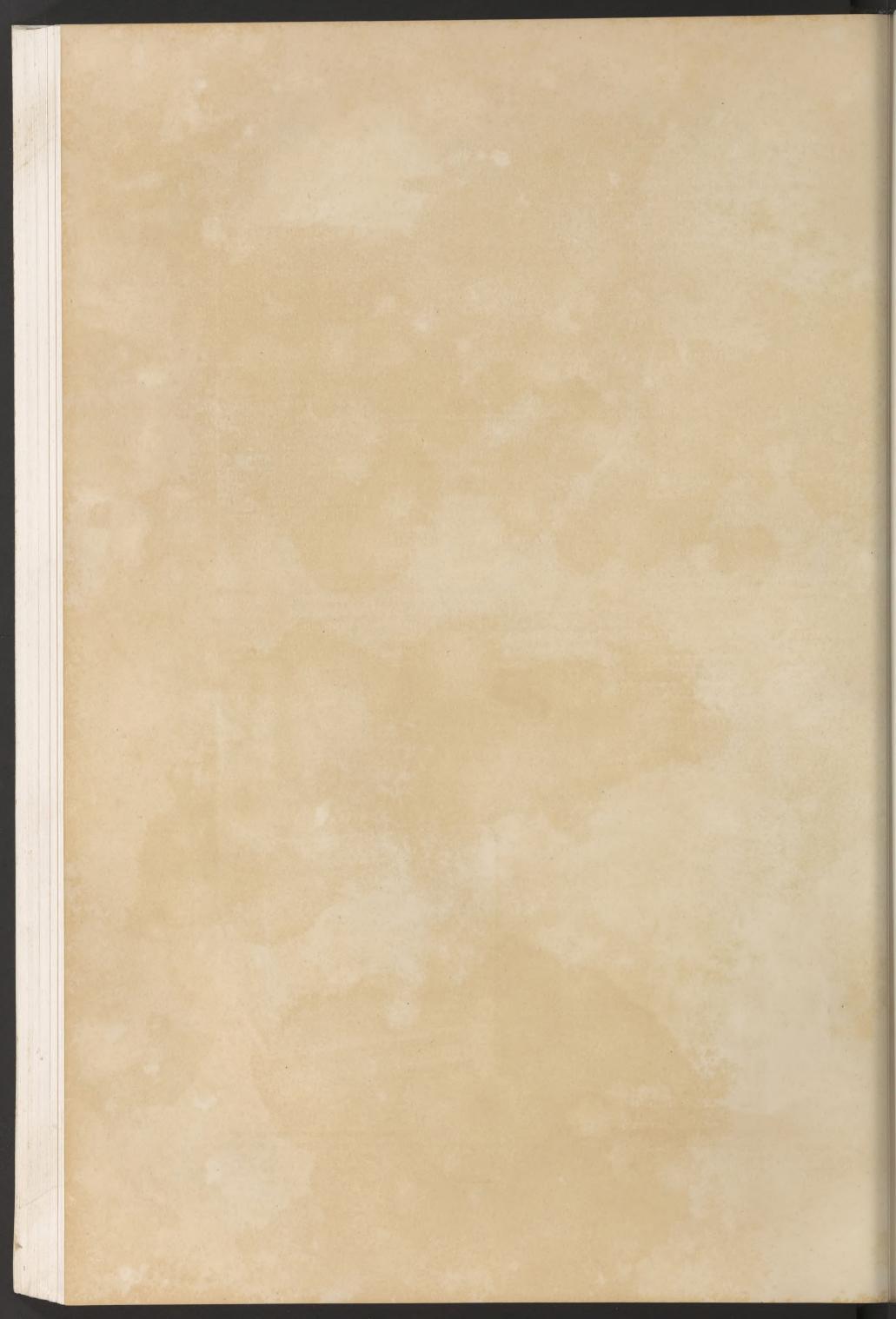


Fig. 30.—Painted semicircular Commode; top of buff-coloured marble; ground of panels seagreen, and the ovals, framed in reed-and-ribbon bandings, painted with figure subjects. c. 1790. (From the late Viscount Leverhulme.)



Painted serpentine commode; ground white diapered with green network and the ovals filled with figure subjects; pilasters and bandings gilt. c. 1790. (From Arundel Castle.)

To face page 144



centring in a sun-face surrounded by cupids; the top is edged with a broad border of garlanded flowers. The painting still retains its original brilliancy, and has never been retouched. It represents the highest expression of that light and frivolous spirit which called such pieces into existence, and, while the decoration is the secret of its charm, the execution is admirable, well seasoned mahogany being

employed in the construction that the surface might preserve its smooth uniformity.

The frigid archæological experiments of early nineteenth century design proved fatal to a variety of furniture which depended so largely on subtlety of line. Commodes of that period are cumbrous in form, elegance and refinement departing with the progressive vulgarisation of taste. Sheraton, in his Cabinet Dictionary (1803), shows one "adapted to stand under a large glass, either in a pier or at the end of a room." The frieze is to be inlaid with brass on a dark ground, and the doors filled with brass trelliswork backed by silk curtains. In spite of the obvious incongruity, commodes were occasionally designed in a bastard classical style, and several examples, "intended for those Drawing Rooms used also as living rooms," are given in George Smith's Household Furniture (1808). He writes that "they may be made of satinwood, rosewood or in gold on a white ground, or japanned in imitation of the finer woods; the tops either real marble, or japanned in imitation."

COMMODES—BEDROOM.—At the end of the seventeenth century the "close stools" and "chamber boxes" of an earlier period began to develop into decorative pieces of bedroom furniture, which demand a brief notice. At this period bedroom commodes were made in a variety of forms to conceal their purpose. Sometimes they simulated travelling trunks, and at Hampton Court Palace there is an example (Fig. 1) made for William III, covered with red velvet bordered with silver galon, and lined with padded silk. Fig. 2, from Dunham Massey, dates from about 1710. It is of chest form, the panels being veneered with figured burr walnut, cross-banded and bordered with ebony. The top is inlaid with the coronet and cypher of the second Earl of Warrington, and heavy brass handles are fitted to the sides. A generation later pedestal commodes were among the furniture of well appointed dining-rooms, and the next two examples are probably of that character. Fig. 3 is of very unusual design. The panels of the octagonal cupboard are fielded and enriched with rosettes at the corners, while semicircular stretchers connect the branching legs—a sacrifice of grace in the cause of originality. In Fig. 4 the panels are decorated in a similar taste, the top being edged with a gadrooned moulding and the straight legs arcaded with a Chinese fret. Chippendale does not illustrate this type of furniture in the Director, but "night tables '' figure frequently in later trade catalogues. Fig. 5 resembles a design given by Ince and Mayhew in their *Universal System* (1762-63), the front being "lined with silk to show the fret," as they recommend, while the side panels are solid.

In the second half of the century these bedroom commodes were generally designed on similar lines to the small contemporary enclosed washing-stands with which, indeed, they were often combined. A favourite form which long remained popular is seen in Figs. 7 and 8; the first example was supplied by Chippendale and Haig to Sir Edward Knatchbull at Mersham Hatch, in 1769. Sheraton writes that night tables "in genteel bedrooms are sometimes finished in satinwood and in a style a little elevated above their use." Of this more decorative treatment Fig. 6 is a charming specimen, the keel-edged corners and delicate inlay recalling the smaller commodes made for drawing-rooms about 1780. A tambour shutter encloses the cupboard, and the sides are fitted with finely chased handles. A variety of later eighteenth century types are given in Figs. 9, 10, 11 and 12, the club feet of Fig. 11 showing a reversion to an earlier fashion.

COMMODE—CLOTHES PRESS (see Cupboards and Wardrobes).

COMMODE-TABLES (see Commodes).



Fig. 1.—Bedroom Commode, made to simulate a travelling trunk, and covered with red velvet panelled with silver galon; the interior lined with padded silk. Height, 2 ft.; length, 1 ft. 7½ in.; depth, 1 ft. 5½ in. c. 1690. (From Hampton Court Palace.)



Fig. 2.—Bedroom Commode of chest form, veneered with burr walnut; the top inlaid with the coronet and cypher of the second Earl of Warrington. Height, Ift. 9½ in.; length, Ift. 7½ in.; depth, Ift. 2½ in. c. 1710. (From the Earl of Stamford.)



Fig. 3.—Mahogany Bedroom Commode of octagonal form, on a stand with branching legs united by semicircular stretchers. Height, 2 ft. 5 in.; width across top, I ft.  $2\frac{1}{2}$  in. c. 1745. (From Mr. Leopold Hirsch.)



Fig. 4.—Mahogany Bedroom Commode of pentagonal form; the top pagoda-moulded, and the legs arcaded with Chinese fret. Height, 2 ft. 3\frac{1}{4} in.; width, I ft. 4 in.; depth, II\frac{3}{4} in. c. I750. (From Mr. Percival Griffiths.)



Fig. 5.—Mahogany Bedroom Commode; the top surmounted by a fretwork gallery; the side panels solid, and the door lined with silk behind an openwork design. c. 1760. (From Mr. Percival Griffiths.)



Fig. 6.—Satinwood Bedroom Commode, banded with rosewood and inlaid; the corners keel-edged, and the cupboard enclosed with a tambour shutter. Height, 2 ft.  $6\frac{1}{4}$  in.; length, I ft.  $9\frac{1}{4}$  in.; depth, I ft.  $6\frac{1}{4}$  in. c. 1780. (From Woodhall Park.)



Fig. 7.—Mahogany Bedroom Commode with tray top. Supplied by Chippendale and Haig in 1769. (From Mersham Hatch, Kent.)

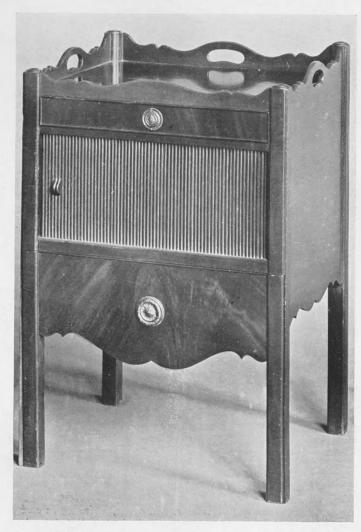


Fig. 8.—Mahogany Bedroom Commode with tray top and deep apron; the cupboard enclosed by a tambour shutter. Height, 2 ft. 0½ in.; length, 1 ft. 9 in.; depth, 1 ft. 5 in. c. 1790. (From Hardwick Hall, Derbyshire.)



FIG. 9.—Mahogany Bedroom Commode with outward-curving legs. Height, 2 ft.  $7\frac{1}{2}$  in.; length, 2 ft.  $2\frac{1}{2}$  in.; depth, I ft.  $4\frac{3}{4}$  in. c. 1785. (From Mr. Edward Hudson.)



Fig. 10.—Mahogany Bedroom Commode, inlaid with stringing lines in a darker wood!; the corners projected, and the legs turned. Height, 2 ft. 5 in.; length, 1 ft.  $3\frac{3}{4}$  in.; depth, 1 ft.  $2\frac{1}{2}$  in. c. 1790. (From Mr. Edward Hudson.)



Fig. 11.—Mahogany Bedroom Commode with tray top; the cupboard enclosed by reeded doors; the legs, finishing in club feet, form corners to the upper portion. Height, 2 ft. 6 in.; length, 1 ft. 11 in.; depth, 1 ft. 4½ in. c. 1790. (From Petworth, Sussex.)



Fig. 12.—Satinwood Bedroom Commode, inlaid with mahogany stringing lines; recessed balusters in the corners, and the concave drawers fitted with lion-mask handles. Height, 3 ft.  $1\frac{1}{2}$  in.; length, 2 ft.  $3\frac{1}{2}$  in.; depth, 1 ft.  $11\frac{1}{2}$  in. c. 1795. (From Petworth.)

COMPOSITE (see Orders).

COMPOSITION.—Often shortened into "compo," a mixture of whiting, resin and size, heated and amalgamated. While still plastic, the mixture was pressed into moulds and left until it set; the composition detail was then affixed by glue or panel pins to the surface to be ornamented. Considerable use was made of this preparation by Robert Adam, and also, in the late years of the eighteenth century, by furniture-makers.

CONCERTINA MOVEMENT.—A term applied to the folding frames of card-tables; an alternative treatment to the gate-leg much employed in the eighteenth century, especially prior to 1750. The back half of the frame (under the extended top leaf) is hinged to fold in upon itself (see Construction, Fig. 8).—J. C. R.

CONFIDENTE (see Sofas).

CONSOLE.—An architectural term derived from the French, and applied to a variety of bracket, usually scroll-shaped in profile. In eighteenth century furniture designed in the classical style, brackets of this form sometimes support the frieze (see Bookcases, Fig. 26). Tables fixed to a wall and supported only at the front by legs, an eagle, or some other motive are also called consoles, this particular variety being introduced from France (see Tables). The New English Dictionary cites the following quotation from a book published in 1706: "Console a kind of Bracket or Shoulderingpiece that juts out and serves to support a cornice, or to bear up Figures, Busts, Vessels and other Ornaments." Mathew Darly, in his Architectural Designs and Ornaments (1769), illustrates a bracket in the Adam style, which he terms a "console."

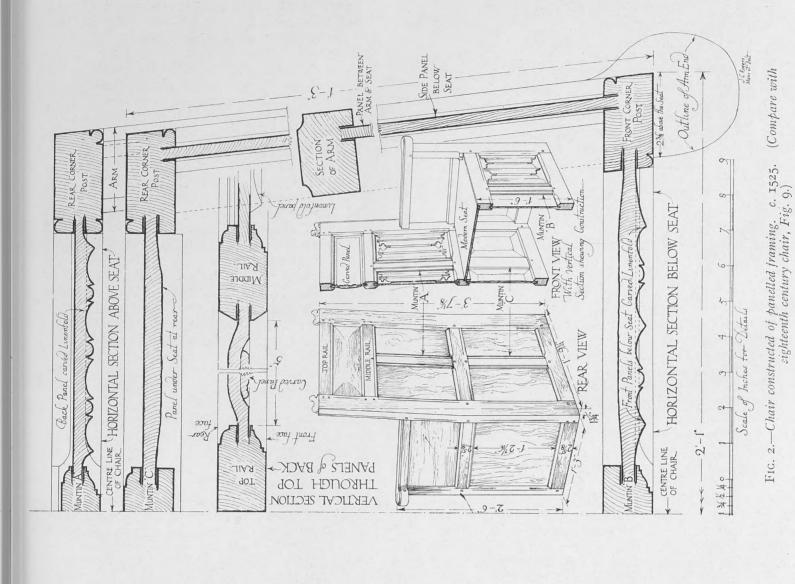
CONSTRUCTION.—The construction of English furniture may be said to have begun when the woodman or carpenter ceased to make his coffer from the trunk of a tree—the inside rudely chopped and chiselled out to form a receptacle—with a lid of one thick plank.

These hewn chests are the earliest examples of movable furniture still in existence, and appear to date from about the twelfth century; though in certain cases they are not earlier than the fifteenth. They depended upon the art of the smith to render them complete and serviceable, for upon him devolved the task of banding them with wrought-iron straps and hinging the lid.

With the introduction of constructed furniture, the basic principles of furniture design began to evolve. These included a knowledge of the growth of trees suitable for the purpose, and the proper times and methods of felling and seasoning to secure sound workable timber; also the production and skilful

use of tools used in conversion and in fashioning the actual pieces.

The earliest method of construction applied to articles of box form, such as chests and standing cupboards, dates from the twelfth or thirteenth century. It consisted in using stout planks, either split or sawn from the log, crudely put together with the help of oak pins or wrought-iron nails at the angles. The planks were reduced in thickness as the pit saw came into general use, and this simple method remained common in country districts for making small chests and boxes down to the early eighteenth



I.—Chest construction. Fourteenth to sixteenth centuries. FIG.

NOTE THE TAPERUNG SECTION

OF THE BOARDS, DENOTING SPLIT, OR RIVEN, TIMBER

14TH CENTY CHEST

CROSS

END

HALF

HALF

0123456

of RIVEN OAK

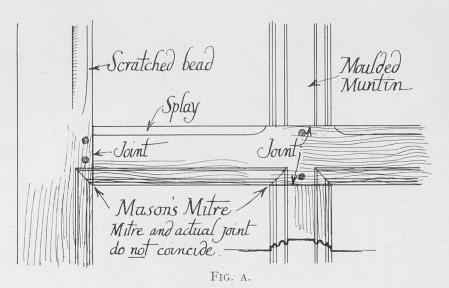
COMPOSITE CONSTRUCTION

OAK CHEST, or

EARLY 16 TH CENTY

THE ENDS AND BACK FORMED OF WIDE BOARDS, THE FRONT FRAMED UP WITH TWO PANELS IN THE MANNER THEN NEW TO

FURNITURE



century; whereas it had been superseded by panelled framing for better quality furniture two hundred years earlier.

A small plank-constructed chest exists at Corfe Castle Church, Dorset, and existing records prove that it was made by one Harry Paulett in the year 1672 at a cost of eight shillings, the two locks being added a little later at a cost of eightpence. An early chest of riven planks is shown in the diagram (Fig. 1a). The construction is typical of the period, and the majority of its members retain the tapering section, which is the result of riving the planks from the trunk. The angle posts have long slots or mortises in which the horizontal planks are housed, and oak pins are driven through to secure them. The side planks

incline inwards from the bottom, a usual feature which allows the cross-tie at each end to occupy a very strong position; the two rear posts are again slotted at the top to take the ends of the lid, a stout oak pin being passed through to form a "pin hinge." Fig. 1b shows a chest with panelled front, but with sides and back of plain boards, indicating the transition from one method to another. Later in the sixteenth century and in the seventeenth larger and better quality chests were panelled on all four sides, and frequently the lid also, but throughout this period the small examples of simple country workmanship were of thin sawn boards arranged as seen in the diagram (Fig. 1b). In these the oak pins or iron nails at the angles secured the structure, while on panelled chests, mortise and tenon joinery

served the same nurnose

Probably the most important event in the construction of English furniture was the introduction, in the fifteenth century, of rectangular framing filled in with thin panels; though it can hardly be said to have become general until a hundred years later. This was the final solution of the great problem how to construct an article of large superficial areas in such a manner that it would be economical of material, light enough to be portable, and so put together that the natural tendencies of warping, twisting, splitting and shrinkage could be adequately counteracted. Panelled framing was the method adopted. It cannot be claimed that it was invented here; it came to us from the Continent, but, once naturalised, has remained pre-eminently the soundest method of construction. This was joinery in the true sense of the word, and in early work the joiner is seen arranging the joints and mouldings of his frame after the manner of door and window frames in timber houses. The mouldings were worked on the solid in both building work and furniture, and had mason's mitres at the angles, i.e., mitres were also worked on the solid. This necessitated "masoning" or chisel-cutting the mouldings on the right-angle return up to the actual junction or joint of the two members (Fig. A)—a laborious process, discontinued in the sixteenth century in favour of the joiner's mitre, the actual joint on the line of intersection of the mouldings (Fig. B). Panelled framing achieved the essentials of strength and durability combined with lightness; the rails and stiles average between  $2\frac{1}{2}$  in. to 3 in. wide by 1 in. to  $1\frac{1}{2}$  in. thick; and the panels vary between  $\frac{3}{8}$  in. and  $\frac{3}{4}$  in. thick in the middle (the backs being roughly adzed), tapering to 3-16 in. tongue to fit tightly in the groove formed in the framing.

In pre-Restoration work the width of each panel was kept sufficiently small to be within the compass

of a quarter-cut board, consequently panels are out of one piece almost invariably.

A panelled front in Tudor and Jacobean work is bounded by the two side posts or stiles, which continue to the floor, and the top and bottom rails; the latter are continuous from stile to stile, and have tenons cut on their ends which slide into mortise holes cut in corresponding positions in the stiles. The number of intermediate stiles and rails varied according to the size and type of work. Of these, the rails were continuous, while the stiles (more properly termed "muntins" when in intermediate positions) were in panel-height lengths, plus a tenon top and bottom to fit into mortises cut in the rails. The panels, having been cut to requisite sizes and taper-trimmed at the back on all sides to tongue in the grooves, were inserted while the framework was being assembled. The joints were lightly tapped together, and left in

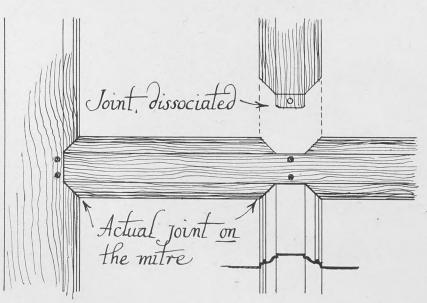
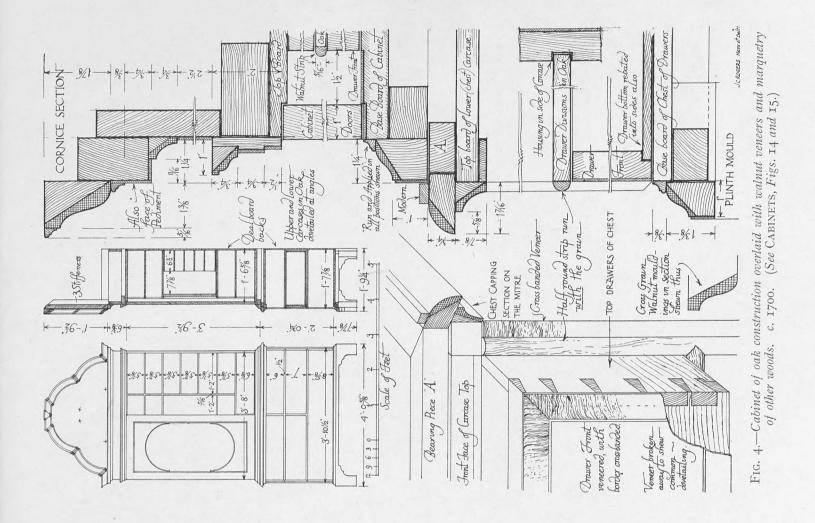


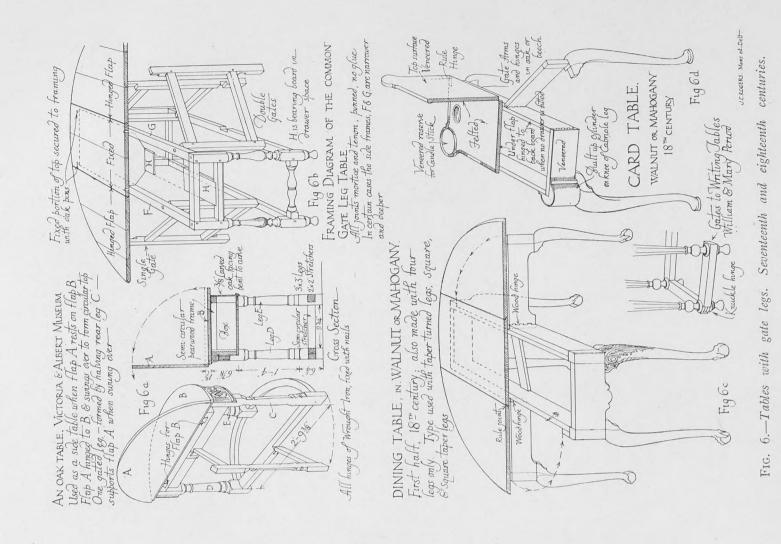
Fig. B.

this state in the workshop for several weeks—or, perhaps, months—to become properly set; then, dispensing with glue, the joints were driven up tight with a mallet. Holes were bored in the framing one or two, to pass through each tenon roughly squared and tapered oak pins being driven through until tightly wedged in the holes, and then trimmed off flush. Setting joints in glue was seldom done, owing to the difficulty of obtaining and keeping the glue fresh: moreover, its use was hardly necessary with pinned tenons, though, doubtless, an added source of strength to open frames of tables and chairs. In 1632 a Committee of the Court of Aldermen decided that the joiners were entitled to make-

all tables of wainscote, walnutt or other stuffe, glued with frames, mortesses, and tennants.



HALF REAR VIEW Court Cubboard dated 1610, constructed in panelled framing. (See Cupboards—Court, Fig. 1.) Open Carved Frige Dovetail Key G Lock 1 578 × 0 SECTION OF DOORS This cap travels up to undersue of the board Emmi Plan of Slide shewing guide hole in E Board E VEKTICAL SECTION of SLIDE. Ionic Cab > 9-1 SIDE VIEW 13公内。 Secret Key hole. Bottom shelf 1×6-E rt Construction... to upper cubboard ng Pilaster 1 FRONT VIEW



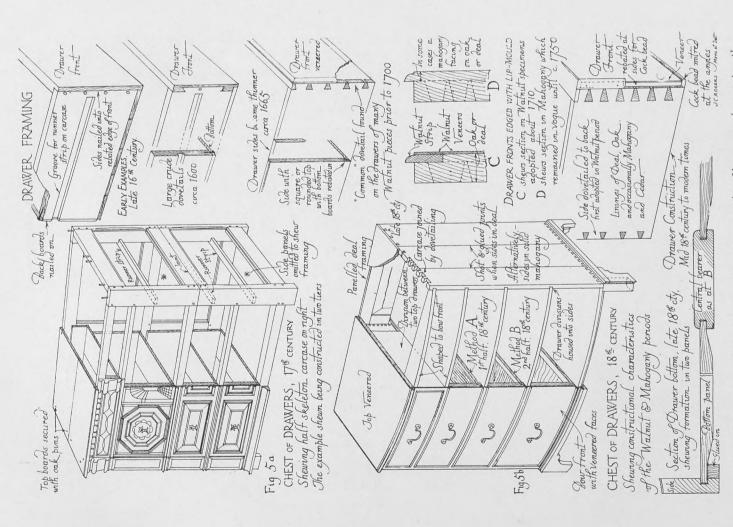


Fig. 5.—Chest of Drawers construction; comparative diagrams of seventeenth and eighteenth century methods.

J.C. ROGERS. Mens of Delt.

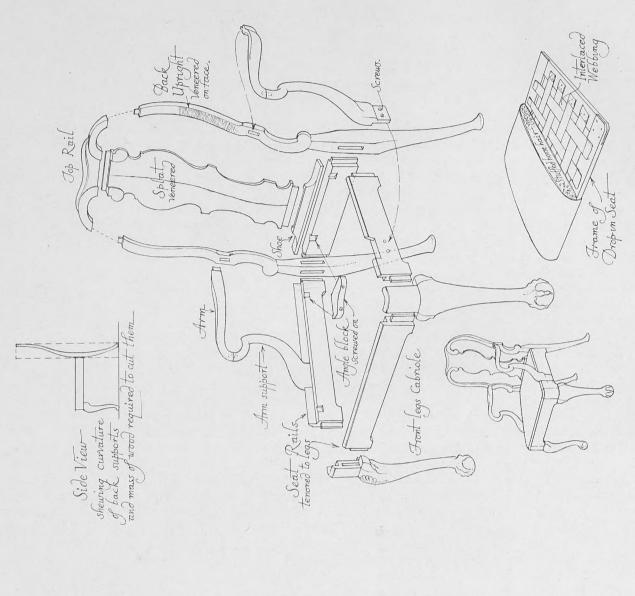


Fig. 9.—Chair, eighteenth century, with joints dissociated, showing method of construction.

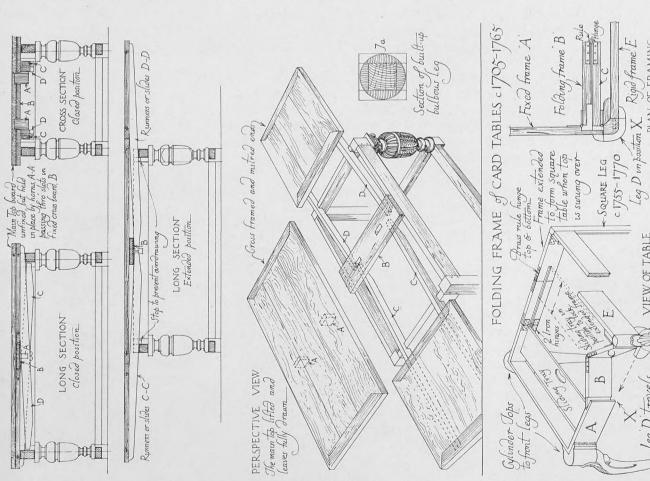


Fig. 7.—Oak Draw-top Table. c. 1595. Card Table with folding frame—" the concertina action."

PLAN OF FRAMING WHEN SHUT

WITH TOP REMOVED (refer to plan on right)

VIEW OF TABLE

### Construction

It is difficult to determine to what extent draw-boring was practised, a method by which the shoulders of the tenons were pulled up tight to the joint. This was achieved by boring the hole in the tenon just a fraction of an inch nearer the shoulder than the corresponding holes in the mortise walls; consequently, when the oak pin was driven through, it exerted a pull on the tenon, forcing the three holes into alignment. The fact that pins are often found standing a little in front of the framing is due to the shrinkage of the wood, in which the pins, being of end grain, have not participated. Mouldings, either "scratched" or run with the plane, decorated the edges of the framing around the panels, and deep, narrow grooves were cut on the side faces of the stiles and rails where panels were required to be housed (Figs. 1b, 2 and 3). In the first half of the seventeenth century it became customary to decorate furniture with applied mouldings glued and bradded in position, and this method (in addition to mouldings on the solid) has been continued until modern times.

The cross-grain mouldings on walnut furniture constituted a distinct variation in treatment, thin strips of walnut being glued to the carcass, with grain running across the direction or width, and moulded in position to required profile (Fig. 4). Except in the case of some fine specimens, such as the Blakeston cabinet (see Cabinets, Figs. 14 and 15), the girth of cross-grain mouldings, owing to practical difficulties, was quite small; but bold cornices were successfully constructed by forming the largest or widest member either as a cavetto or a swell frieze, shaped on the carcass wood and faced with vertical grain veneer. The carcass of this cabinet is in plain-cut oak; the drawers are lined with quarter-sawn oak. Mortise and tenon joinery applied to panelled framing suffered a sharp decline very soon after the Restoration, when veneered furniture quickly became popular; but for open framing, such as tables, stools and chairs,

it has maintained an unchallenged position.

In order to secure broad, flat surfaces for walnut and mahogany veneers, carcasses were built up of oak or deal boards about one inch thick, glued side by side; these were trimmed to shape and secured along the abutting edges of sides, top and bottom with rows of dovetails set in glue (Fig. 5b). Panelled framing

was reserved for parts unsecured at the edges, such as cabinet and cupboard doors.

This system of obtaining broad flat surfaces was defective, for it afforded little or no provision against expansion and contraction. Consequently, cracked tops and sides are common. The earliest drawers were nailed together, and dovetailing first appeared in English furniture at the drawer sides of Elizabethan buffets, cupboards, etc., in conjunction with the groove running on a bearer fixed to the side of the carcass (Fig. 5a). This method ceased after the Restoration (except in pieces of remote country origin), when, in the case of chests of drawers, the carcasses had horizontal divisions between drawers, on which the drawer sides rested and slid (Fig. 5b). Accompanying this improvement, the dovetails became smaller, and therefore, increased in number, being still more closely spaced and finely cut in eighteenth century work.

therefore, increased in number, being still more closely spaced and finely cut in eighteenth century work. The comparative diagrams of chests of drawers (Figs. 5a and 5b) illustrate the marked change in construction from the traditional frame and panel joinery retained in seventeenth century specimens and the new type with broad flat surfaces, housed and dovetailed together, that became predominant when walnut was adopted, and lasted, with only minor alterations, throughout the eighteenth century. The drawer fronts of late oak chests were usually decorated with mouldings arranged and applied in panels of various decorative forms. In these chests there is generally a very deep drawer immediately beneath a shallow top drawer, and, below, two more of medium depth. In walnut and mahogany chests the drawers are equal in depth, or gradually increase towards the base. The fronts of drawers in veneered walnut have the joints and the grain of the veneer vertical and arranged so that the grain balances; there are also borders of veneer, usually cross-banded, and very often an intermediate "feather" or herring-bone strip. In later specimens faced with mahogany veneer the grain runs horizontally, and there are no joints. Early in the eighteenth century the cross-banded border was backed on to a walnut strip, which projected beyond the drawer on all sides and formed a lip mould. This is to be found also in mould; in this case it formed a projecting rim in front of the drawer face, as the diagram shows (Fig. 5b). It is found on some walnut-faced drawers, and was very popular throughout the mahogany period.

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Carcasses intended to be overlaid with veneers were commonly of fine quality deal and pine throughout the walnut and mahogany periods. Oak was similarly used, particularly in walnut and the more expensive early mahogany furniture. In the second half of the eighteenth century Honduras

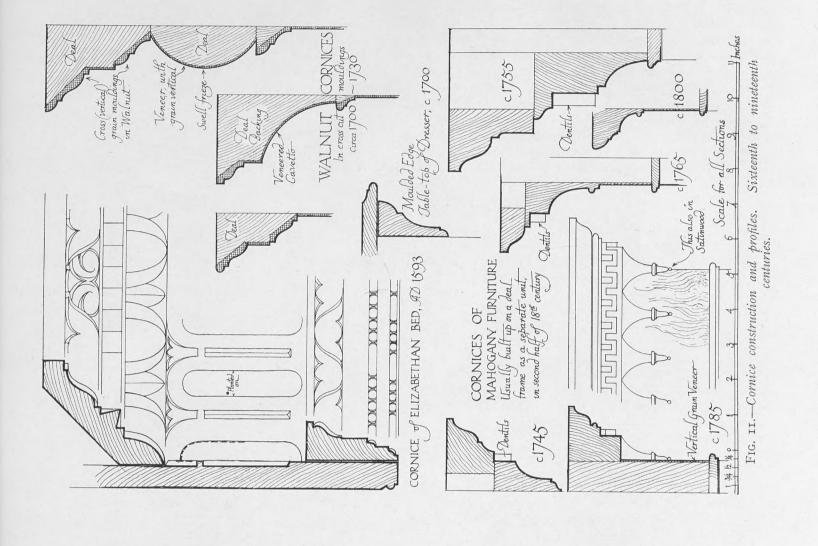
mahogany was frequently employed as a ground for veneers, and occasionally, on very fine work, the ground is of Cuban wood, though usually this was reserved for veneers.

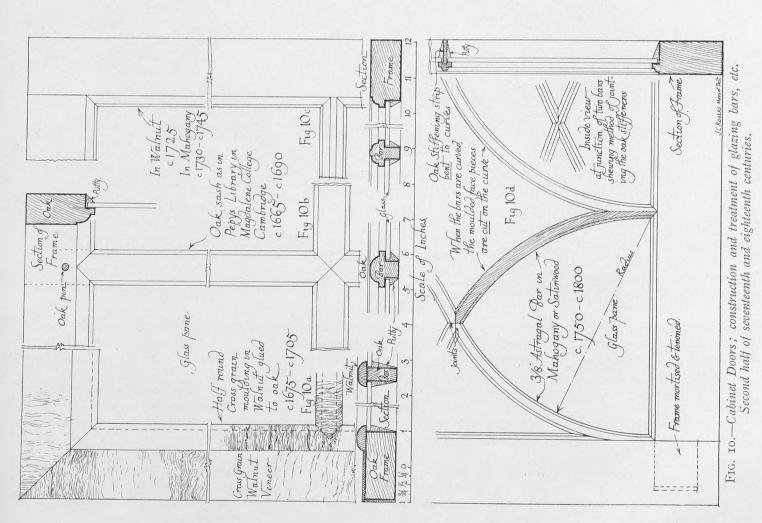
Until the introduction of metal screws, late in the seventeenth century (and for many years after that event in country districts), the fixed tops of tables, dressers, etc., were secured by oak pins driven from the top down into the under frame. With the opening of the eighteenth century the manufacture of screws slowly improved, and they soon became the sole means of securing table tops. Oblique recesses were gouged out on the inner faces of the under frame a little below the top edge, a hole bored, and a screw pointing upward inserted; with the top held truly in position, the screw was driven in until it had

entered well into the substance of the top board (Fig. 6c).

Not the least interesting of the many successful methods and expedients employed were the several devices in use for parts of furniture-framing capable of adjustment, the earliest of any importance being the sliding mechanism of tables with draw-leaves. The diagram of this type of table (Fig. 7) shows it to have an unfixed top in three portions. The uppermost board is of normal length and is registered in position by two horns, which project from its under surface and pass through slots in a central fixed cross-board: the top can thus rise and fall, but cannot move laterally. Abutting on each side of the fixed cross-board are two sliding leaves fitted with two raking arms or runners on their undersides. When these are withdrawn at each end, they rise (causing the main top to rise also) until they are just free of the main top, when the latter immediately becomes free to drop back on its central seating and is then flush with the drawn leaves. The leaves cannot tip up when extended, owing to the inner ends of their runners deriving a purchase under the central fixed cross-board. The majority of these tables have heavy bulbous legs, which, in some cases, were built up, as shown in Fig. 7a.

No less ingenious than the draw-top tables are those of smaller dimensions, arranged with gate legs and hinged flaps to fold into a very small compass. The constructional characteristics of several types





are shown in Figs. 6a, b, c and d. A very interesting specimen at the Victoria and Albert Museum, is illustrated (Fig. 6a). It is a side table with semicircular top—a precursor of the Sheraton card-table of like form. The double top is hinged at the joint, the upper leaf swinging over to provide a circular top. The under leaf can then be raised as the lid of a box contrived in the framing. The left-hand rear leg is sawn in halves vertically, and is framed to a stretcher and frame arm also of half thickness; these latter are hinged with iron butterfly hinges, so forming a swinging gate to support the upper top flap when open. A curious feature is the carved frieze of the under frame—only  $\frac{3}{8}$  in. thick—bent to semicircular form and nailed in position. The common type of gate-leg table is given in Fig. 6b, the left side having one gate, while, on the right, double gates are shown. The gates swing on oak pin pivots driven through the framing. A drawer space is indicated with the usual central bearer.

Eighteenth century types in which stretchers are omitted are given in Figs. 6c and 6d. The dining-table shows the new method of hinging the gates, a true hinge accurately formed in wood—generally of oak or beech, with a stout wire core. The central, fixed portion of the top was no longer held down by oak pins, but by metal screws passing obliquely through the under frame and so into the under surface of

the top.

The card-table with gate leg (Fig. 6d) has a similar action, and requires no explanation. An earlier type of card-table had a folding frame instead of the hinged gate (Fig. 8). The drawing shows the folding action, all joints being dependent on metal hinges of rule or butt form screwed in place. The sliding tray, which often held a box of cards, served to keep the framing rigid when opened out.

Measured drawings of an interesting early chair and a dated court cupboard are given in Figs. 2 and 3. Both are illustrated by photographs (see Chairs, Fig. 2, and Cupboards—Court, Fig. 1). The chair is of panelled framing throughout, with a box seat constructed of quarter-sawn oak. This piece illustrates three treatments of mouldings:

r.—The simple scratched bead, (a) dying out, and (b) butting.

2.—A plane cut, or run mould of good profile, butting at right angles.

3.—A plane cut, or run mould mitred at top of the back muntin.

The court cupboard (Fig. 3) is of panelled box formation with good mitred mouldings and enrichments, both carved and of inlaid woods. It is constructed in two parts, the lower member having an open back. The two small doors of the top cupboards have oak pin hinges, and can be locked, yet both lock and keyhole are at first invisible. The carved pilasters placed on either side of the central arched panel are in two parts, the uppermost of each being a disguised slide which travels upwards in a dovetail slot and discloses the keyhole—not on the door, as usual, but on the main framing: the lock is therefore fixed to the framing and the bolt is shot into the door stile.

The sixteenth century chair shown in Fig. 2 can be compared with the later walnut specimen shown with all joints dissociated in Fig. 9. A notable feature of the latter is the curvature of the back legs and supports, which necessitated a large piece of wood and much waste, unless several were cut together.

The structural characteristics are typical also of mahogany chairs.

Fig. 10 shows the development in the glazing of cabinet doors from the reign of Charles II to that of George III. The earliest form has a stout, half-round, walnut-faced bar standing above the surface of the veneered frame (Fig. 10a); alternatively, the oak was not veneered, and the bar—a large astragal—was sunk to the depth of a fillet (Fig. 10b). (See Bookcases, Fig. 7). The early eighteenth century type with stout ovolo bar is given in Fig. 10c, the panel being still rectangular. This was followed by thin bar-work, in which many curved forms were possible (Fig. 10d). The glazing of cabinet doors was effected by rebating the frame and the bars to receive the panes of glass, and holding them in position with putty applied from the back or inside.

Up to the middle of the eighteenth century rectangular panes were employed in conjunction with stout bars, as Figs. 10a, 10b and 10c. In the second half of that century the narrow mahogany astragal became general, with much curved work after the manner of tracery; this necessitated a variety of shapes for panes, and, in some instances, carving was glued to the glass. The glass used in the second half of the seventeenth century and for several decades in the eighteenth was, owing to methods of manufacture, of unequal thickness, never truly flat and frequently curved. These characteristics gave

a pleasing play of light on the panes.

Cornice profiles are detailed in sectional form in Fig. 11. Walnut cornices are of the cross-cut type backed on to pine or oak with broad profiles in veneer (see also details of Blakeston cabinet, Fig. 4). The mahogany cornices were, with a few early exceptions, run with the grain, on the bench, before cutting to length and fixing in position, the flat friezes being usually in vertical grain veneer, often relieved with banding.—J. C. R.

- COPELAND, H.—A designer of furniture, who published a number of books and pamphlets, including a New Book of Ornaments (1768), in conjunction with Lock (see Lock, Mathias). A few scattered plates by him appeared as early as 1746, and there are several of his designs in the Chair Makers' Guide (1766) by Robert Manwaring and others. There seems to be no evidence that, like Lock, he was a maker of furniture, but, as authors, they were closely connected. On the title page of one of their pamphlets the reader is informed that it is published by R. Sayer at No. 53, Fleet Street, "where may be had all the genuine works of Lock and Copeland." Among the latter's more distinctive designs are chairs with backs formed of loopings (see Chairs, Figs. 118 and 119).
- COQUILLAGE.—Derived from the French *coquille*, a shellfish, and applied in furniture to a carved rococo motive of shell form. Surrounding a cabochon, it was much used by Chippendale's school as the central ornament of the seat rail on fine mahogany chairs and settees (see Chairs, Fig. 103). Cotgrave's *Dictionary* (1611)—coquiller, to fashion anything like a shell.
- CORBEL.—An architectural term for a bracket supporting a superincumbent weight, and used in furniture with a similar meaning. The friezes of Tudor bedsteads and early seventeenth century chests and chests of drawers are sometimes intersected by such brackets, when they are said to be "corbelled out" (see Chests, Fig. 12). A similar treatment is also found on much eighteenth

century furniture. (1617, Minsheu, Ductor "a corbell . . . a jutting out like a bragget or shouldering piece in timber-worke.")

CORINTHIAN ORDER (see ORDERS).

CORNICE, CORNISH.—An architectural term for the horizontal moulded projection forming the top member of an entablature, and applied to furniture in the same sense. In the seventeenth and eighteenth centuries the term was also used for the wooden boxes or holders from which valances and curtains were festooned. In the Royal Accounts for William and Mary's reign "Cornishes" of this type are often mentioned, and they are illustrated in several eighteenth century trade catalogues. Those given by Chippendale are in the rococo, Gothic and Chinese tastes; while in Hepplewhite's Guide they are tabbed, decorated with pateræ and festoons, and surmounted by ostrich feathers and vases. The description states that they "may be executed in wood painted and japanned or in gold. A mixture of these two manners produces an elegant and grand effect." Sheraton, in his Cabinet Dictionary (1803), writes that "Cornices are now made much lighter than formerly, to which alteration I feel no objection, as they do not come strictly under the rules of architecture." He adds that windows in "their present state of elegance" were often "crowned with gold and richly painted cornices."

COROMANDEL WOOD (DIOSPYROS MELANOXYLON) or Bombay ebony from the Coromandel coast. Sheraton, in his *Cabinet Dictionary*, writes that it is "lately introduced into England (from India) and much used by cabinet makers for banding. Resembles black rosewood, but is intermingled with light stripes."—J. C. R.

CORONA (see Chandeliers).

COTTONS, PRINTED (see CHINTZ).

COUCHES AND DAY-BEDS.—The line of demarcation between couch, day-bed and sofa is difficult to draw, for one is generally defined in terms of another: thus, the *New English Dictionary* explains a day-bed as "a sofa, couch, or lounge." In this section are included pieces of furniture primarily intended for reclining, with a few early specimens designed to serve the dual purpose of seat and couch. Settees and sofas are grouped under one heading because their evolution is practically identical, and the term "sofa," not found in England until about 1700, was, in the eighteenth century, almost synonymous with settee.

Throughout the Middle Ages beds were often placed in the principal living-rooms, and served for purposes of repose in the daytime; but they were sometimes supplemented in great establishments by long benches on which cushions were arranged. In his *De Nugis Curialum*, Walter Map relates of Gerard, Archbishop of York, who crowned Henry II, that "one day at Southampton after his dinner, as he was reclining on a purple pillow upon a magnificent couch among his clerics, he fell asleep and breathed his last." Among the furniture of the bedroom prepared by Edward IV at Windsor Castle for the Lord of Grouthuse, Governor of Holland, there was "a couch with feather beds, hanged about like a tent, knit like a net": this was certainly for use in the daytime, the bed itself being fully described in an earlier part of the above extract. These early couches are occasionally figured in illuminated manuscripts (see

Beds, Fig. 1), and allusions to them occur in metrical romances.

The day-bed, as a distinct variety of furniture, was probably introduced from Italy by the foreign artists and craftsmen employed by Henry VIII in the building and equipment of his new palaces. At the end of the sixteenth century day-beds were already sufficiently familiar for Shakespeare to assume that a London audience would understand the term. In Richard III, published in 1594, Buckingham, contrasting Gloster's austerity with the licentiousness of his brother, Edward IV, says that the duke is engaged in prayer or martial exercises and "is not lulling on a lewd day-bed." Another reference occurs in Twelfth Night, written six years later: Malvolio, describing his fashionable life in a visionary future, speaks of coming "from a day-bed where I have left Olivia sleeping." These familiar allusions suggest that at the end of Elizabeth's reign the habit of reposing on a couch in the daytime was regarded as unbecoming in a man of action, and only suited to a dream existence. Even in great establishments day-beds were probably still rare—they do not figure in the Lumley inventory of 1591, although the house contained a large number of padded stools and other contemporary novelties. If a brief interlude of rest was found necessary during the labour of the day, a bench, made more comfortable with loose cushions, served the need of those unacquainted with the luxury of courts. Shakespeare refers to the practice of "sleeping upon benches after noon," and in Overbury's Characters of 1613 the Ordinaire Fencer uses a bench "in the vacation of the afternoons" as his day-bed.

The early form, developed from the bench by the addition of panelled ends, was made in oak, the lower portion being hung with valances, and the cushions often covered with rich material. A specimen dating from about 1600 in the Long Gallery at Hardwick (Fig. 1) is painted throughout a deep chocolate red, and decorated in colour with the arms of Shrewsbury and Talbot surrounded by floral arabesques. The long cushion is covered with the original rose damask, but those at the head, a graduated set, have disappeared, and the valances have been renewed at a later date. That such day-beds were now becoming abundant in luxuriously appointed houses may be gathered from the following dialogue in Fletcher's Rule a Wife and have a Wife of 1624:

Margarita: Is the great couch up, the Duke of Medina sent?

Altea: 'Tis up and ready.

Margarita: And day-beds in all chambers?

Altea: In all, lady!

In inventories and correspondence of the early seventeenth century references to couches sometimes occur. A list of "Housholdestuffe" belonging to Henry Howard, Earl of Northampton, in 1614 mentions, among the contents of the Long Wardrobe at Northampton House, near Charing Cross, "a cowche of crimson leather printed border wise with silver and golde, one long and two short cushions suteable to the same, lined with bayse coulored velvete and laced about with gold lace." After the death of Howard,



Fig. 1.—Painted oak Day-Bed; the ends decorated with floral arabesques and the arms of Shrewsbury and Talbot; the long cushion covered with the original rose damask; the valances of later date. Height, 3 ft.; length, 7 ft.; width, 3 ft. 1½ in. c. 1600. (From Hardwick Hall.)

who was Lord Privy Seal under James I and reputed the most learned nobleman of his time, the title was revived in the Compton family. In a letter to her husband, the first earl of this second creation, Elizabeth Compton requests that her "Lodging Chambers" may be suited with all such furniture as is fit, and her "Drawing chambers" delicately furnished with hangings, couch canopy, cushions," etc. This lady was in a position to indulge her luxurious tastes, for she was the daughter and heiress of Sir John Spencer, Kt., a Lord Mayor of London under Elizabeth, whose fortune was so immense that he was proverbially known as "The Rich Spencer." Fig. 2 represents the type in general use when Lady Northampton was furnishing, the arcaded back decorated with bosses and applied pendants headed by strapwork pointing to a date about 1630.

Early in James I's reign a new form of day-bed had been introduced to match the contemporary upholstered chairs and stools. Such couches resembled a settle in construction, but were



Fig. 2.—Oak Day-Bed; arcaded back decorated with bosses and applied pendants; one stretcher has been renewed, and the cushions are not original. Height,  $3 \text{ ft. } 1\frac{1}{2} \text{ in.}$ ; length,  $6 \text{ ft. } 8\frac{1}{2} \text{ in.}$ ; width,  $2 \text{ ft. } 9\frac{1}{2} \text{ in.}$  c. 1635. (From the Rev. Meyrick Jones.)



Day-bed covered with cramoisie velvet, fastened to the beech framework by gilt nails and trimmed with a crimson fringe; the ends let down on a steel ratchet.

Height 3 ft. 5 in., Length 5 ft. 8 in., Width 1 ft. 10 in. C. 1610. (From Knole Park, Kent.)

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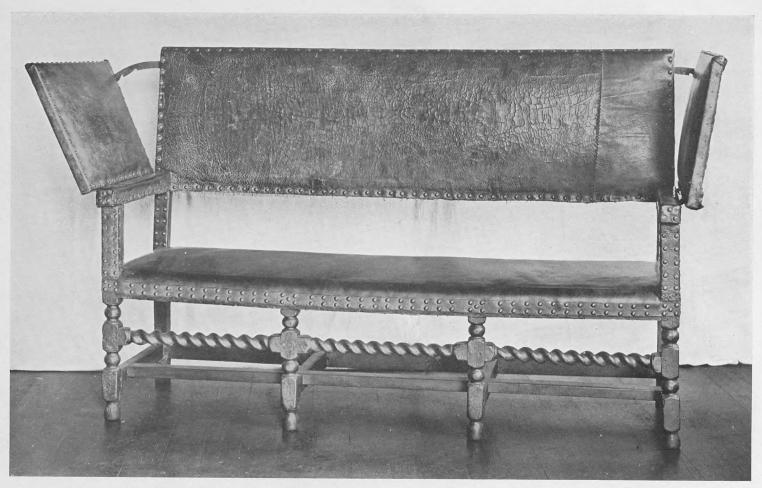


Fig. 3.—Oak Couch with knobbed legs united by spirally turned stretchers; part of the leather covering has been renewed. c. 1660. (From Mrs. F. H. Leggett.)



Fig. 4.—Walnut Day-Bed, painted black and decorated with a floral pattern; the seat caned, back filled with plain slats; spiral uprights, stretchers and legs. c. 1660. (From Hardwick Hall.)

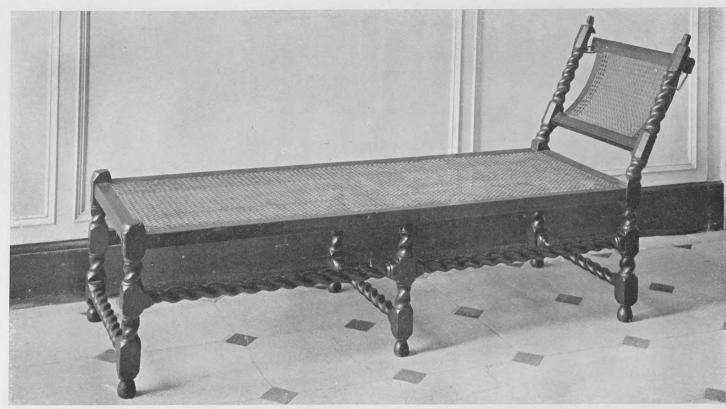


Fig. 5.—Day-Bed of walnut, caned; the back adjustable by means of a cord. Height, 2ft. 9 in.; length, 5ft. 8 in.; width, 1ft. 10 in. c. 1665. (From Morris and Co.)

now padded and covered throughout, the ends letting down on a toothed steel ratchet to enable the occupant to repose at full length. They were generally destroyed when the coverings had worn out, the woodwork being of little value, but a specimen preserved at Knole Park (Plate I) enables us to realise their original appearance. The frame is of beech covered throughout with cramoisie velvet panelled with gold galon and trimmed with a crimson fringe, the ends being studded with large gilt nails; the lower portion recalls the chest form of an oak settle, its simplicity proclaiming an early stage of evolution. This particular type proved a transient fashion in England, the political troubles that culminated in the Civil War arresting its development. Such couches were plentiful in France under Louis XIII, and may be seen in Abraham Bosse's engravings of domestic interiors; but they were rare in this country except at Court and in the houses of great nobles. Lord Herbert of Cherbury, poet, philosopher and man of fashion, had two of these luxuries at his Westminster house in 1641. A black velvet couch in the billiardroom was embroidered with silk and silver, and had a cushion to match "trimmed with silver lace spangled," while in the withdrawing-room was another described as "long," the green velvet upholstery being "wrought with green silke and hanged with green fringe." When the contents of the Royal palaces were dispersed after Charles I's execution, a number of couches covered with velvet and trimmed with gold lace were included in the sale. One of the earliest mentions of day-beds at the French Court is in connection with Henrietta Maria's life in exile. Mlle. de Montpensier writes that in 1656, at the Château de Chilly, "la reine d'Angleterre s'assit sur un lit de repos, et son cercle fut plus grand qu'il n'avoit jamais été, tout ce qu'il y avoit de princesses et duchesses à Paris y étant.'



Fig. 6.—Walnut Day-Bed, the stretchers carved with acanthus scrolls centring in an eagle displayed; squab cushions and quilt of early eighteenth century date. c. 1670. (From Lady Henry Grosvenor.)



Walnut and gilt day-bed, upholstered in rose damask, embroidered with a scrolled strapwork of coloured silks; the framework carved with a floral pattern, and the scrolled legs united by serbentine stretchers. Height of seat 2 ft., Length 5 ft. C. 1685. (From Penshurst Place, Kent.)

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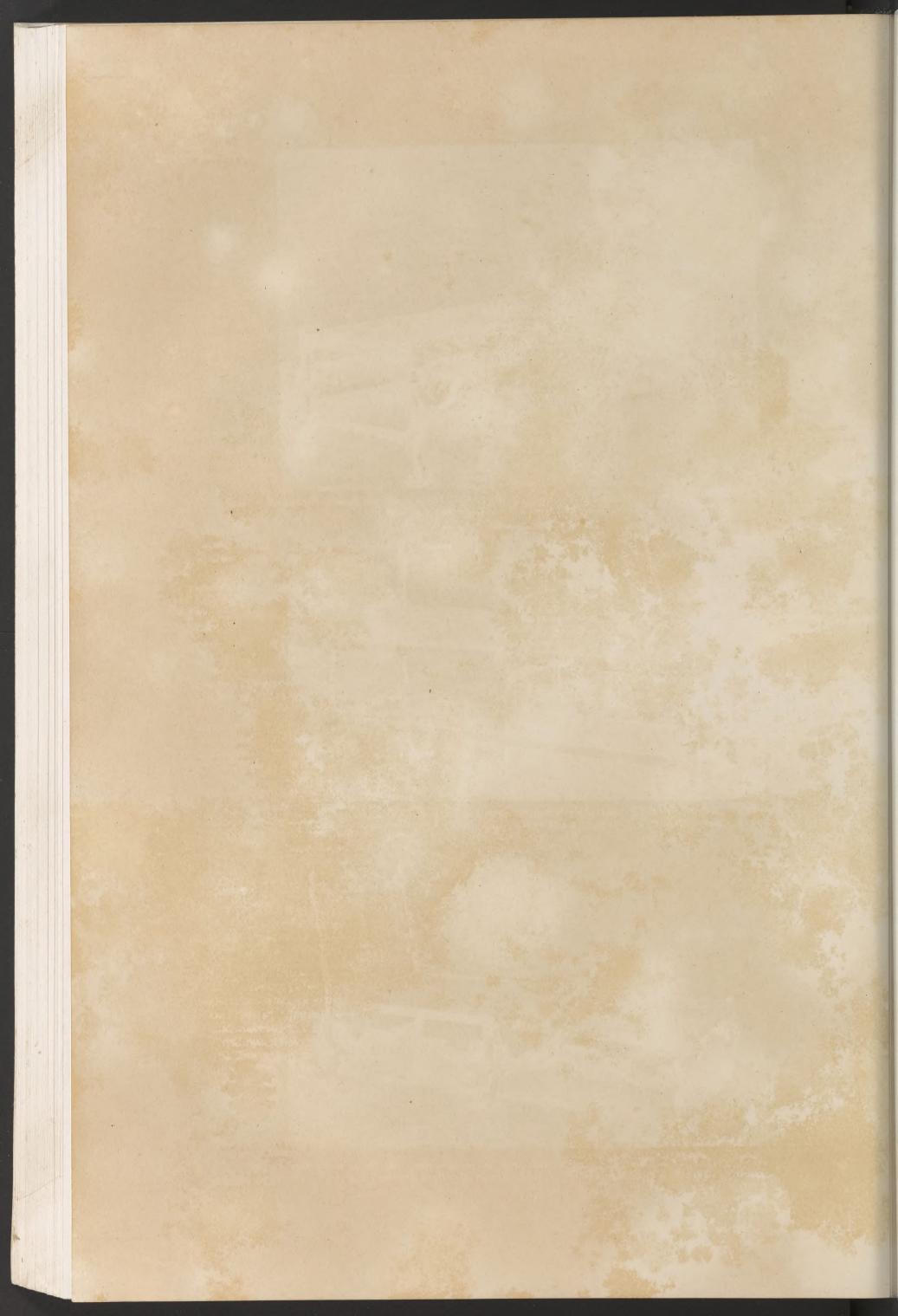




Fig. 7.—Walnut Day-Bed, elaborately carved; the back divided into two caned panels, and the legs scroll-shaped. c. 1680. (From Lady Assheton-Smith.)

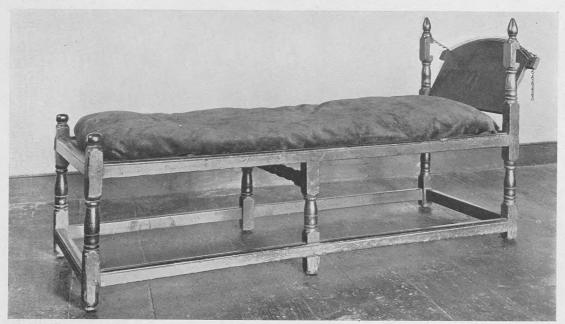


FIG. 8.—Oak Day-Bed: legs and uprights baluster turned, central stretcher knobbed, seat sunk for a squab. Height,  $2 \text{ ft. } 9\frac{1}{2} \text{ in.}$ ; length,  $5 \text{ ft. } 3\frac{1}{2} \text{ in.}$ ; width, 2 ft. c. 1670. (From the Rev. Meyrick Jones.)



Fig. 9.—Day-Bed of walnut, caned; decorated scrolls in juxtaposition form the side stretchers and framing of the back. c. 1685. (From Mr. Basil Dighton.)

#### Couches

Cromwellian couches reflect the spirit of a time when art was in eclipse and indulgence in luxury sternly discouraged. They were made in oak, with seats and backs covered in leather to match the angular and uncomfortable chairs of that time. The ends rake outwards or let down on a ratchet to support the occupant's head, an arrangement obviously borrowed from the earlier and more luxurious type. There is practically no padding, the leather, sometimes lightly incised, being stretched over the framework and secured by rows of brassheaded nails. In the lower portion, the box-like structure of early Stuart day-beds is now replaced by plain columnar supports united by square stretchers, knobbed turning in conjunction with a spiral twist being also sometimes employed (Fig. 3). A revived interest in colour may be detected in some of the later specimens, stamped and lacquered leather being imported from the Continent as a covering. The Verney and Fanshawe correspondences prove that leather of this kind was sent home by exiled cavaliers, but it was unfitted to resist hard wear, and has, in most cases, been renewed.

With the Restoration a new type was introduced from France, where lits de repos had become plentiful under Louis XIV. These day-beds are of true couch form, with a hinged and adjustable back-rest at one or both ends. They were made in walnut and caned, following the evolution of contemporary chairs; the cushions, now generally missing, being covered with velvet, damask or needlework. A day-bed in the Long Gallery at Hardwick (Fig. 4), which matches a set of early walnut chairs, painted black and decorated with a small noral pattern, represents the first stage in the evolution. The back, in this case a fixture, is filled with plain slats, the uprights, stretchers and legs are twisted, and the mesh of the caning is noticeably wide. In the next example (Fig. 5) the back is adjustable by means of a chain or cords,



Fig. 10.—Walnut Day-Bed, upholstered in a grey sprigged damask with original fringe; the scrolled stretchers repeat the motive of the legs. Height, 2ft. 10 in.; length, 6ft. 6 in.; width, 2ft. c. 1685. (From Knole Park.)



Fig. 11.—Walnut Day-Bed, upholstered in blue damask; the ends finish in whorls, and the seat rail is gadrooned. c. 1688. (From Belton House, Lincolnshire.)



Fig. 12.—Walnut Day-Bed, upholstered in crimson silk; the taper baluster legs united by serpentine stretchers. Length, 5 ft. 8 in.; width, 2 ft. c. 1690. (From Lockleys, Herts.)



Gilt day-bed, upholstered in flowered Genoa velvet, trimmed with a tasselled fringe; the cresting bears the coronet and cypher of the first Duke of Leeds; the taper legs united by oval stretchers. Length 5ft. 2 in., Width 2ft. 6 in. C. 1695. (From Hornby Castle, Yorkshire.)

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and, like the seat, is filled with a panel of canework, while in Fig. 6 the stretchers are carved in the florid taste of 1670. The cushions (see that Section), although of later date, are exceedingly interesting. The squab, lying upon a carved seat, is covered with a folded quilt bordered with a guipered galon and fringe of crimson and yellow silk, the cream ground being backstitched and embroidered with floral sprays in crimson and yellow, a treatment repeated on pillows and bolster. These cushions were a marriage gift to Miss Jones Perry, maid of honour to Queen Anne; there were originally three pillows in the set, but the middle size is missing. Fig. 7, with the scrolled form of leg first introduced about 1675, shows the delight in lavish enrichment so characteristic of Restoration taste. The broad stretchers, centring in amorini supporting a vase of flowers, repeat the motive of the cresting, and even the seat rail is carved. About 1680, decorated scrolls in juxtaposition sometimes replaced carved stretchers and are repeated in the back, where the uprights are of baluster form (Fig. 9). These simplified versions of the fashionable type sometimes have a stretcher on one side only, showing that they were intended to stand against a wall. Day-beds with an adjustable back were also occasionally made in oak, but these followed an independent evolution, turned balusters forming legs and uprights in place of the massive framework of earlier times (Fig. 8).

At the end of Charles II's reign upholstered day-beds were introduced, covered, like settees and winged armchairs of the period, with damask or figured Genoa velvet. In this new type the back is a fixture, and there are generally eight legs. Fig. 10, from Knole, is covered with a sprigged damask trimmed with the original fringe, the seat being unusually low. The ends of an interesting transitional example from Belton (Fig. 11) roll over and finish in whorls, also found on settees of this time; the seat rail is gadrooned in late Stuart taste, and the cross-stretchers preserve the knobbed and ringed turning of the previous decade. An inventory, drawn up in 1688 for Sir John Brownlow, who had recently refurnished Belton House, mentions "A couch chaire w<sup>th</sup> a cushion" in "My Lady's Chamber." a

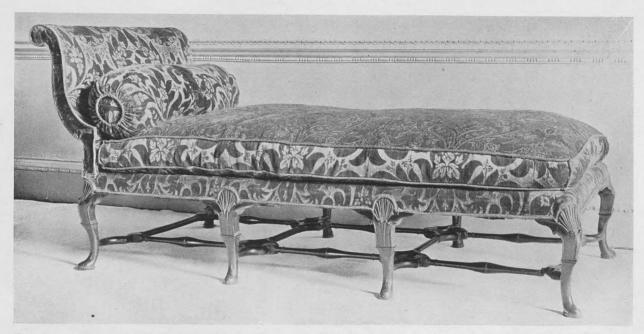


Fig. 13.—Walnut upholstered Day-Bed; the cabriole legs, headed by escallop shells hipped above the seat rail, finish in shoe feet and, in conjunction with the turned stretchers, prove a date about 1715; the covering is modern. Length, 6 ft. 8 in.; width, 3 ft. 4 in. (From Houghton.)

description probably referring to this specimen. Fig. 12 has the taper baluster legs which, under William and Mary, gradually supplanted the scrolled variety, the undulations of the serpentine stretchers uniting

them being, in this instance, particularly graceful.

The walnut and gilt day-bed from Penshurst (Plate VIII) is one of a celebrated set of which two chairs have already been illustrated (see Chairs, Plates X and XIV). It is upholstered in the same rose damask, ornamented with an embroidered strapwork of coloured silks, the legs, with their square cappings and inward scroll, in conjunction with serpentine stretchers, proving a date about 1685. The framework is carved with a floral pattern in contemporary Louis XIV taste, the scrolled back being surmounted by a large carved escallop covered with rose damask and black velvet. Between the legs are lunette-shaped valances of damask on wood, with tassels, of which two are missing on each side. The covers of this example match the great panels of embroidered appliqué work that hang on the walls of a State room at Penshurst, and the set was, no doubt, acquired by Philip, third Earl of Leicester, brother of Algernon Sydney and Dorothy, the poet Waller's Saccharissa.

The day-bed from Hornby (Plate IX) is one of the most important specimens of late Stuart furniture in existence, both on account of design and upholstery. It is in the form of a contemporary chaise longue, the woodwork of beech, painted black and gilt, being carved throughout with a small nulling. The scrollwork of the cresting, smaller in scale and finer in detail than that of the previous twenty years, centres in an escutcheon bearing the cypher and coronet of Thomas Osborne, created Duke of Leeds in 1694. The snail-headed arms finish on vase-shaped supports, and the taper legs, a pattern recently introduced from France, are connected by oval stretchers tenoned into oblongs. In the flowered Genoa velvet of the upholstery, turquoise-green, claret and dull orange form a beautiful blend on the deep cream satin ground, the edges being trimmed with the picturesque tasselled fringe so much favoured at this time.

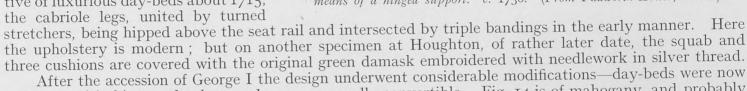
Genoa velvets, with silks imported from France or Italy, were the favourite upholstery for day-beds under William III; but other materials were also employed. A list of furniture in the Queen's Old Gallery at Hampton Court in 1695 mentions "two couches covered with cloth of gold and gilded paper w<sup>th</sup> two large cushions of the same stuff"; while in the "Large Old Eating Roome" was "a couch two squabbs and two boulsters covered with yellow white and crimson brocatella." By this time the habit

#### Couches

of reclining had become general even in remote country houses; and at Dyrham Park, in 1711, there were five couches in different rooms, each provided with two or three cushions and covered with "strip'd plush" or

gilded leather.

Day-beds of Queen Anne's reign show no new principle of construction, but, in place of taper or scroll-shaped legs, the cabriole form was now introduced in conjunction with plainly turned stretchers. Fig. 13 was made some years before Sir Robert Walpole commenced building operations at Houghton, and was, no doubt, among the furniture transferred by him from the older house. It is of unusual length, but otherwise fully representative of luxurious day-beds about 1715, the cabriole legs, united by turned



going out of fashion, and, when made, were generally convertible. Fig. 14 is of mahogany, and probably dates from about 1730, though the form is so eccentric that it cannot be regarded as representing a stage in the evolution. The cresting centres in carved acanthus ornament, the back is adjustable by means of a hinged support, and the piece can be converted into a winged armchair. The eighteenth

century habit of riding to a distant neighbour and drinking deep far into the night made such a couch very useful in a house deficient in bedroom accommodation. A rare example of a non-convertible daybed can be seen in Fig. 15. The square back, with its looped splat, is in early Chippendale style, but the plain cabriole legs finishing in club feet, and the turned stretchers recall the fashion of George I's reign. In Fig. 16, one of a set of ribbonback furniture at Nostell Priory, the treatment of splat and cresting exactly corresponds with that of a chair already illustrated (see CHAIRS, Fig. 113). Here the functions of a settee and couch are ingeniously combined; the leather seat is removable, and the frame, supported by trestle legs, folds up under it.

A variety of designs for convertible upholstered couches are given in the Director and other trade catalogues of the period; but many are of such fantastic character that they were probably never executed. Chippendale shows two with padded backs which, he says, are what the French call Péché Mortel. He explains that they are "sometimes made to take asunder in the middle; one part makes a large easy-chair, and the other a stool, and the feet join in the middle." As he considered this junction unsightly, he recommends a pretty thick mattress" to conceal it, and gives the dimensions as six feet long and two feet six inches to three feet broad. Couches for alcoves, with elaborately carved and draped canopies, were also among the novelties offered to the



Fig. 14.—Mahogany Couch, made to fold up; the winged back is adjustable by means of a hinged support. c. 1730. (From Padworth House, Berks.)



Fig. 15.—Mahogany Day-Bed with square back and looped splat; the plain cabriole legs united by turned stretchers; the canvas and roping to support a cushion are original. c. 1745. (From Padworth House.)

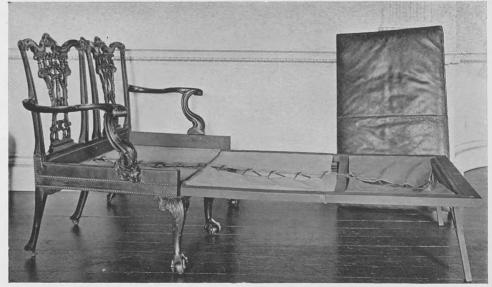


Fig. 16.—Mahogany Couch Settee, the back of double chair form, with serpentine cresting and ribbon-pattern splats. When in use as a settee, the leather-covered seat, seen in the background, is closed with a double fold. Height, 3 ft. 3 in.; width, 4 ft. c. 1755. (From Nostell Priory, Yorks.)

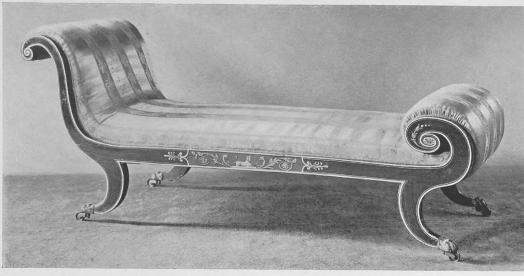


Fig. 17.—Rosewood Couch; the scrolled ends form a continuous curve with the legs; the gilt ornament on the seat rail centres in a sphinx. c. 1810. (From Messrs. Lenygon and Morant.)

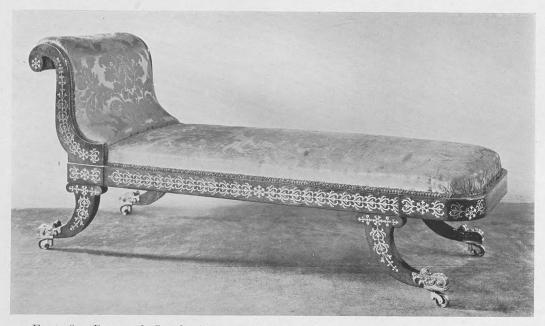


Fig. 18.—Rosewood Couch, inlaid with arabesque ornament in brass. c. 1810. (From Messrs. Lenygon and Morant.)

public, and of these Chippendale gives an extravagant design. On the top of the canopy he placed a crane, as the emblem of ease and watchfulness, an ornament he considered "not unbecoming a place of rest." Ince and Mayhew, in their Universal System (1762-63), show a similar arrangement, but in this case the tester is made to take off, and is concealed in a recess under the seat. These designers appropriate the term birjair to a half-couch with a seat about three feet long and a back "made to fall down at pleasure." They also illustrate the *chaise longue* or "single headed couch," which continued to be made on similar lines until the end of the century; it is interesting to observe from the plate that the three cushions in a graduated set, of earlier times, still remained fashionable.

By 1788, when Hepple-white's Guide was published, new forms had been introduced, and couches were often made in satinwood, tapestry or striped silk being the usual coverings. Hepplewhite shows the same fondness for French terms as his predecessors, and uses them with an equal disregard for accuracy. A couch with tub-shaped ends

he calls a "Duchesse," and writes that it is allotted to large and spacious ante-rooms, being formed of "two barjier chairs of proper construction with a stool in the middle." On each part there was either a loose squab, or the cushions were stuffed over the frame and covered with cotton or silk. Sheraton, in his *Drawing Book* (1791), defines a "Duchesse" in much the same terms, and gives a design for one of large size which can be converted into a bed. The ends, when detached from the middle stool, are to serve as small sofas, but, when covered with a squab or cushion "made to fit over the whole," it is intended to rest or loll upon. He also experimented with the *chaise longue*, which, he says, is intended for repose after dinner, so contriving it that the extension could be packed away in the sides of the chair.

When the Empire style was introduced from France these ingenious combinations went out of fashion, and were succeeded by an entirely different type derived from the couches used in classical times for sleeping on or reclining at meals. They are found in mahogany, satinwood and rosewood; the ends scroll over, and the legs are top-shaped or curve outwards, finishing in brass paw feet. The framework is generally inlaid with brass stringing lines, more elaborate specimens (Figs. 17 and 18) being enriched with metal appliqués—gilt or bronzed carvings. At Crawley House, Bedfordshire, there are a pair described in the accounts of Colliss, an upholsterer, for 1806, as "two handsome Grecian couches with squabbs and feather bolsters"; like the chairs supplied by the same maker, they are painted to imitate coromandel wood inlaid with lines of brass. Hope, in his Household Furniture of 1807, gives a number of designs for couches in Egyptian taste; while George Smith, in the following year, writes that they are "an article admissible in almost every room."

COUNTERPANE (COUNTERPOINT).—The latter term for a bed-covering constantly occurs in inventories from the fourteenth until the middle of the seventeenth centuries, and is derived from the French courtepoint or contre-point, denoting a fabric sewn on both sides. In John Russell's Boke of Curtasye (c. 1440) we are told of the groom of the chamber that "the counturpynt he lays on beddys fete." The inventory of Catherine of Aragon's goods, taken after the divorce, mentions a "counterpoynte of skarlette and in length IIII yardes—sore perisshid withe mowthis."

a "counterpoynte of skarlette and in length IIII yardes—sore perisshid withe mowthis."

When the Princess Elizabeth was married to the Elector Palatine, John Baker, upholsterer to James I, was paid "for two counterpoynts of plush both sides alike, sewed with silk." From this time onwards they were frequently made to match the hangings of important beds. Fine examples can be seen at Knole, Hampton Court and Houghton (see Beds, Figs. 18, 19, 24, 26 and 31). Towards the end of the seventeenth century the term "counterpane" appears, and the bill for the hangings of the green velvet bed at Houghton, dated 1732, contains an item for "a large vellum

## Counterpane

Flower for the counterpain." In late Georgian times, when the upholstery of beds was of simpler character, counterpanes were often of self-coloured damask, chintz or patchwork.

COUNTERS.—Tables and chests with the top or lid incised in spaces with distinguishing symbols for reckoning: sometimes another method was adopted, the surface being covered with sand or powder marked out into geometrical shapes (see Abacus). They were used for adding up accounts, and for these calculations disc-shaped counters were employed (Warrack, Domestic Life in Scotland). Flanders chests, imported into England in large numbers in the fifteenth century, are frequently termed "counters" in contemporary inventories, and were among the commonest gifts to the Church: in one of the Bury Wills (1505) a testator bequeaths "a tabyll callyd a countour." The traditional sense of the word survives in the modern term, implying a table in a shop on which money paid by customers is counted out (see Chests).

COURT CUPBOARD (see Cupboards—Court).

G. COXED AND T. WOSILK.—A label bearing the names of these two cabinet-makers has been found on a walnut scrutoire dating from about 1720. The advertisement reads:

At the White Swan, against the South-Gate in St. Paul's Church Yard, London. Makes and Sells Cabinets, Scrutores, Desks and Bookcases, Buro's, Chests of Drawers, Wisk, Ombre, Dutch and India Tea-Tables; All sorts of Looking-Glasses, Large Sconces, Dressing Sets, and Wainscot-Work of all sorts, at Reasonable Rates.

Old Glasses New polished, and made up fashionable.

Apart from the unusually detailed list of furniture, this label is interesting because it proves that for at least half a century the White Swan was occupied by cabinet-makers, Philip Bell issuing an advertisement from the same premises early in George III's reign (see Bell, Philip). Coxed and Wosilk, moreover, are known to have had predecessors carrying on a similar business. The occupiers of the White Swan have been traced from the middle of the seventeenth century, and the shop was in the hands of another firm of cabinet-makers immediately before. The addresses on other trade labels prove that, in the first half of the eighteenth century, there were many establishments of this character in St. Paul's Churchyard.

CRADLES.—The term "cradle" is defined in the New English Dictionary as "a little bed or cot properly mounted on rockers, but often extended to a swing-cot or a simple cot or basket bed neither rocked nor swung": it is here used with this wider significance. The earliest form found in pre-Conquest illuminated manuscripts was constructed on the same primitive principle as contemporary chests, a log split transversely being hollowed out, the natural roundness of the wood rendering the provision of rockers unnecessary. Sometimes cradles were merely baskets of osiers, in which the child was placed tightly swathed in swaddling bands. John of Trevisa alludes to this curious practice, remarking that "the nouryce bindeth the chylde togyders wyth cradyl bandes." Fig. 1, from the Speculum Historiæ of Vincent de Beauvais, translated into French by Jean de Vignay about the middle of the fifteenth century, shows St. Ambrose sleeping in his cradle in the open air near the place where a Court is being held. The text relates that suddenly a swarm of bees settled on his face, flying in and out of his open mouth. The nurse would have driven them away, but the saint's father forbade her, and waited to see the end of the miracle.

Without hurting the child, the swarm mounted so high in the air as to be invisible, whereupon the father of St. Ambrose, accepting it as an omen, exclaimed, "If this infant lives he will be a great man." Here the cradle is provided with rockers and has turned uprights surmounted by finials; sometimes the rockers were of horseshoe shape prolonged to form uprights, with the sides tenoned into them. The type suspended on posts appears to have been introduced into England at about this date, though it is found somewhat earlier in French inventories. The frame mounted on two long feet was known by a distinct name, la bersouère, being thus distinguished from the berseil or cradle. In the Comptes royaux of 1388 there is an entry of a sum paid "a Jehan le huchier" for a cradle of Irish wood, probably bog oak, with a bersouère made by him and delivered for the nursery of Madame Jehanne of France, daughter of the Queen.

Princely cradles reproduced in miniature the magnificence of State beds; they were often elaborately painted, and in inventories of the French Crown these berceaux de parement, or



Fig. 1.—Miniature from the Speculum Historiæ of Vincent de Beauvais, showing St. Ambrose sleeping in a cradle with rockers and turned uprights surmounted by finials. c. 1450. (From the British Museum.)

ornamental cradles, frequently occur. Among the jewels and furniture reclaimed from England as having belonged to Isabel of France before her marriage to Edward II were a cradle of gold and another described as of silver, "bel et gracieux." The coverings were often exceedingly costly, and are occasionally mentioned in mediæval inventories. Among the household stuff of Reginald de la Pole, Earl of Oxford, was "a paneem," or counterpane, and a "head-shete for ye cradell of the same sute both furred with mynever"; while a few years later, Margaret of Flanders, aunt of Edward IV, bought a cradle for her children, of which the making and decoration were entrusted to different artists. It was painted, inlaid and furnished by Jehan de Néauville, draper, of Paris, who supplied a coral-coloured counterpoint, a furrier adding to its adornment twelve hundred ermine skins. In his *Memoires*, Olivier de la Marche relates that, at the marriage of this princess to Charles the Bold of Burgundy in 1468, one of the most admired tableaux in a splendid entertainment showed the young Hercules and his brother in their cradles—"first was seen Hercules in his cradle and his nurse giving him the breast, and close at hand the cradle of his brother and his nurse, who held him, carried him to the fire, and suckled him . . . and after put him back in his cradle and commenced to rock him and send him to sleep, doing the same to Hercules." The children of princes and great nobles were often provided with two cradles, one "a cradell of estate," the other for ordinary use. A manuscript printed in Leland's *Collectanea* contains a detailed description of both varieties. It is probably of fifteenth century date, being entitled *The Christening of a Prince or Princess and the Dressing of the Noursery of a Prince or Princess*; but appears to be incomplete, as neither the nursery nor the



Fig. 2.—Oak Cradle, traditionally said to have been used by Henry V as a child; the box formed of moulded boards pegged together, and the buttressed uprights surmounted by long-tailed birds. c. 1450. (From the London Museum.)

christening is discussed. It opens with an account of "Things that must be had for the Princes Boddy." There are to be "II shorte Pillowes of Fustyn, stufyd with Downe, every each with Beeres [pillow cases] of Raines,' a fine linen which derived its name from the town of Rennes, whence it was imported. The "Pane," or coverlet, of scarlet is to be "foryd with Ermynes and borderyd with crimson vellvette upon vellvette; and clouth of gould foryd in likewise," the last item being an outer "coverture of fyne Lawne of IIII Breads and 5 yards longe." The "litell Cradell of Tre" is to be mounted "on a Forme" corresponding with the bersouère already described, the woodwork being "imbroderyd and paynted with fyne Goulde, and devised." It is to measure a yard and a quarter in length, and, in breadth, twelve inches, with "IIII Pomelles of Silver and gylte, II like Pomelles for the same Frame; V Bokelles of silver on eyther side the cradle without Tonges, for the swadle Bands; II matres and II Pillowes for the same cradle; II Panes of scarlett, the one foryd with Ermynes and the other with Grey, both brodered with clouth of Gold, the one of Crymson and the other of Blewe: the Head sheetes of like clouth of Gold foryd, as ordayned for the Paines; a sparner [canopy]

of Lynen clouth for the same cradle; a Travars [screen] of Read Testeron; II cradellbands of crymson velvette," etc. The "cradell of Estate" is to be larger: five feet in length and two and a half feet wide, "coveryd with crymson cloath of Goulde." It is to have pomells like its fellow, the coverings being almost identical; but here the pomells are to be "gylte with the King and Queenes Armes," and from the canopy a "cros of tre" is to be suspended. Cradles were put within the curtains of the bed at night, which at that period frequently stood in an alcove. In *Piers Plowman*, Langland writes of the mother "wakynge a nyghtes . . . to rocke the cradel," and a miniature in the fourteenth century *Romance of Alexander* shows one standing beside a bed within easy reach of the mother's hand.

The celebrated cradle in the London Museum (Fig. 2) is probably the only Gothic specimen new in

The celebrated cradle in the London Museum (Fig. 2) is probably the only Gothic specimen now in existence. It came originally from Courtfield in Monmouthshire, and as Henry V was born at Monmouth in 1388 and sent to Courtfield to be nursed under the superintendence of Lady Montacute, tradition has associated it with the infancy of that King: it is, however, probable that the cradle was not made before the middle of the fifteenth century. The box, formed of moulded boards pegged together, is attached to the uprights by rings and iron staples. These posts are surmounted by long-tailed birds, the feathering being faithfully rendered, and the buttresses are carved with trefoil decoration in the Gothic taste of about 1450. The large holes below the top were probably provided for ropes on which to suspend the bedding, but, as the sides are also perforated at a lower level, a strap may have been laced through them to secure the child. This cradle was several times engraved in the eighteenth century, when a fabulous

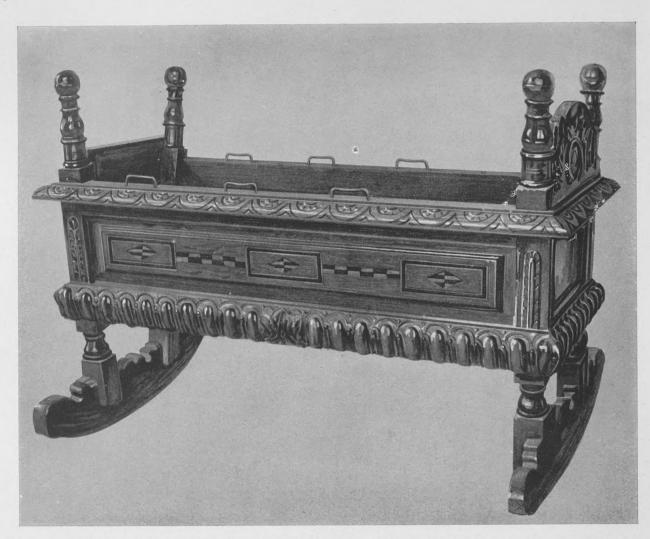


Fig. 3.—Carved oak Cradle, said to have been used by James I as a child; a turned rocking-post at each corner, the sides inlaid with a chequer pattern in holly and box, and the rockers fancifully shaped. c. 1575.

(From the Earl of Mar and Kellie.)

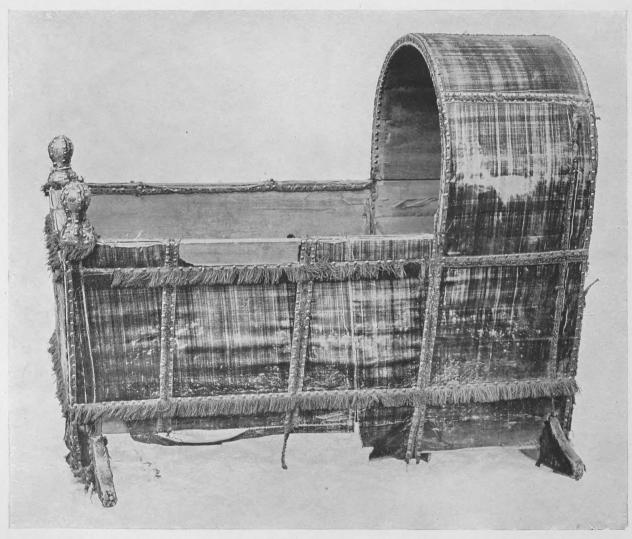


Fig. 4.—Hooded Cradle, covered with crimson velvet, fringed and panelled with galon studded with gilt nails; the finials also covered with velvet. c. 1610. (From the Duke of Beaufort.)

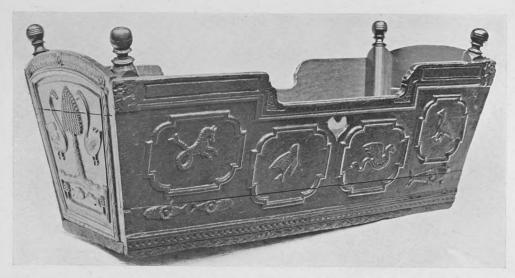


Fig. 5.—Oak Cradle, carved with birds and fabulous monsters enclosed in shaped panels. c. 1600. (From Mrs. H. Cordes.)



Fig. 6.—Oak Cradle with scrolled cresting and turned finials; the upper panels carved with the date 1641 and the owner's initials. Height, 2 ft.; length, 3 ft.; depth, 1 ft. 4 in. (From the Victoria and Albert Museum.)



Fig. 7.—Hooded oak Cradle. The top rail is carved with grotesque dolphins, and the geometrically moulded sides centre in a mask. c. 1640. (From Mr. J. Thursby Pelham.)

antiquity was ascribed to it. There is a passage in Horace Walpole's Letters on the subject, under date August 15th, 1774. which shows that, in spite of his enthusiasm for all things Gothic, he had no very exact knowledge of mediæval furniture. He writes that, as he descended a hill near Gloucester. he "found in a wretched cottage, a child in an ancient oaken cradle exactly in the form of that lately published from the cradle of Edward II." He purchased it for 5s., but doubted whether he would "have fortitude enough to transfer it to Strawberry Hill—people would conclude me in my second

childhood." In the View of the Wardrobe Stuff of Katharine of Arragon there are two entries relating to a cradle which must have held Queen Mary when a baby, thus dating from the first quarter of the sixteenth century, for she was born in 1516. The magnificence of the hangings shows that "cradells of Estate" continued to be made for Royal children as in earlier times:

Item, a ceelour, testour, and counterpoynte for a cradille paned of yalowe clothe of golde, and crymsene velvette lyned with grene bokerhame, havinge single valaunce fringid withe blewe and red silke myxid withe Venysse golde, with IIII curteynes paned of red and blewe sarcenette, everye of them cont' in depthe one yarde III quarters, and in bredithe one yarde quarter.

The second entry is concerned with the mattresses, which were covered with holland cloth and "filled with wulle."

Cradles of the Elizabethan age show no important change in construction, for the turned rocking-posts and even the hoods are found represented in mediæval manuscripts.

The beautiful specimen (Fig. 3) in the possession of the Earl of Mar and Kellie is of exceptional interest, for it is said to have been used by James I as a child, and in this case the tradition may well be accepted. The young King was placed in the care of Annabella Murray, Countess of Mar and wife of the Regent, in 1566, and the style of the cradle corresponds with that date. It has a turned rocking-post at each corner, and the back is headed by a carved lunette; the sides are inlaid with a chequer pattern in holly and box, the base is carved with a bold lobing, and the rockers are fancifully shaped. The turned knobs on which the bedding was usually hung are, in this instance, replaced by iron staples. An oak cradle preserved at Hatfield House bears the initials "A. R.," and is said to have been made for Anne Boleyn during the infancy of Queen Elizabeth. The evidence of style refutes such a supposition, and the initials probably stand for Anne

of Denmark, wife of James I. Fig. 5 was also probably made in the early years of that king's reign, and is exceptional both in form and decoration. The rockers have disappeared, but it may be observed that rocking-posts are set within the framework; there is no hood or cresting, the top rail ramping up to form the head and foot. On both sides birds and fabulous monsters decorate the shaped panels, and at the head two swans are carved on either side of a cone-shaped tree with fishes in the water below. The cradle is roughly pegged together without mortise or tenon, its rude archaism forming an interesting contrast to the studied proportions and refined ornament of Fig. 3. Many cradles were also made of wicker, but, owing to their perishable character, have long since disappeared. They are often represented in pictures by Nicholas Maes and other Dutch artists, while Evelyn tells us that, in England, rural householders employed plaited lime twigs in the manufacture of cradles.

In inventories of Elizabeth's reign, rooms specially set apart for the use of children are occasionally mentioned. There was a "nurserye" in Sir William Ingilby's house at Padsidehead in 1583, and another at Ingatestone a few years

cradle near an excessive hot fire in a close room.'

Fig. 4 shows a hooded cradle of traditional form, but in this instance the entire surface is covered with crimson velvet fringed and panelled with galon studded with gilt nails. Turned wood rocking-posts are here replaced by finials covered with velvet, and the treatment corresponds with that of early seventeenth century upholstered furniture. A cradle belonging to Charles I and sold with a vast quantity

of other furniture after his death, probably resembled this specimen. It is described in the inventory drawn up by order of the Council of State as "covered with carnation vellvett," and realised £3 10s. In Fig. 7 the head is surmounted by a gabled hood, and the top rail carved with grotesque dolphins; the applied balusters and the geometrical mouldings of the side panels, centring in a mask, point to a date towards the end of Charles I's The upper panels of Fig. 6 are carved with the initials "G.B.M.B." and the date October 14th, 1641. This cradle is of rough construction, but has acquired a fine surface condition through age; one of the turned knobs for the bedding, and the finial that surmounted the scrolled cresting are missing. It was probably an even plainer cradle of which Mary Verney contemplated the purchase in 1647, when her son Ralph had just been sent home to Claydon from abroad. Writing to Roades, the steward, from London, she tells him to "speak to Mrs. Allcock to lett the nurse have a cradle; one of the worst will sarve her turne and a hard pillow." In Fig. 8, the back bears the date 1663, with the sacred monogram



FIG. 8.—Hooded oak Cradle, decorated with shallow carving, bosses and applied pendants. The back bears the date 1663 and the sacred monogram headed by a cross. Height, 2 ft. 9 in.; length, 3 ft. 4 in.; depth, 1 ft. 7 in. (From the Lygon Arms, Broadway.)

later. The Shuttleworths of Gawthorpe bought twelve yards of frieze "for cradle blankets," at 22d. a yard, in January, 1613, and early in Charles I's reign the steward at Naworth paid 28s. 7d. for a red flannel cradle cloth with gold lace "for Mr. Thos. Howarde's childe": this was probably intended to adorn a cradle sent to Naworth in 1620. Like their elders, children were half buried under a mountainous pile of bed-clothes, for a high temperature in the nursery and an absence of ventilation were considered indispensable to health. In the case of Evelyn's child, this practice had tragic consequences. His son Richard died on January 27th, 1658, aged five years and three days, and, writing in his *Diary* under that date, Evelyn states that his "deare son," who was "all life, all prettiness, far from morose, sullen or childish in anything that he said or did," was, in his opinion, "suffocated by ye women and maids that tended him, and cover'd him too hot with blankets as he lay in a

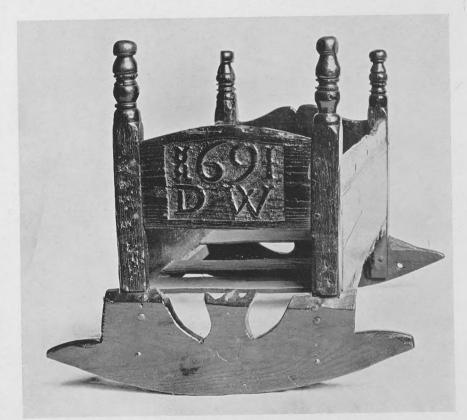


Fig. 9.—Oak Cradle of country make, carved with the initials of owner and date 1691; the rockers a later repair. Height, 1 ft. 3 in.; length, 2 ft. II in. (From Mrs. Percy Macquoid.)



Fig. 10.—Hooded oak Cradle with fielded panels. c. 1700. (From Brede Church, Sussex.)

occupied by Dean Swift as a baby; but as the panels are fielded in the early eighteenth century manner, and Swift was born in 1667, the tradition appears even more unreliable than that which assigns Fig. 2 to Henry V. The rocking-posts and hood also accord with the style of the panels.

A passage in the Lady's Delight of 1715 shows that cradles supported on posts in the mediæval fashion were in use at the end of Queen Anne's reign. Children, says the writer, "when they cry or feel Pain, or will sleep are to be pacified . . . or singing or by rocking in cradles or hanging beds." Alan Cunningham states that at this time architects, among their manifold activities, sketched cradles for the children of their patrons. In the Chippendale period there was a noticeable change in the design of such furniture. Few counterparts of the solid oak cradle appear to have been made in mahogany, and wicker, which we know to have been used for this purpose under the Tudors, was now generally employed in the manufacture even of Royal cradles. This change was probably due to hygienic causes, as the destruction after infectious illness of this lighter variety did not entail serious sacrifice. The



Fig. 11.—Hooded mahogany Cradle with panelled sides, slung on turned mahogany posts united by stretchers. c. 1780. (From Mrs. St. John.)

headed by a cross, a very unusual ornament on a seventeenth century cradle and one that suggests that its original owners were Roman Catholics. Here the carving is very shallow, the finials are turned in baluster fashion, and the faceted bosses with the applied pendants on the uprights are also characteristic of the time. This specimen was made three years before the Great Fire, and we learn from the Verney correspondence that immediately after that event cradles were difficult to obtain. In September, 1666, Sir Ralph Verney, asked to find a cradle for a relative who is expecting an addition to his family, can hardly discover one, "such things being very deare now, as all their stores are burnt.'

Fig. 9, dated 1691, was evidently put together by a village joiner for a child of humble origin. The ends are open, and the usual ornamental cresting is omitted; the rockers, centring in a rude trefoil, are a later repair, being quite out of scale with the upper The next example (Fig. 10) completes the sequence of these oak cradles. It is in Brede Church, Sussex, and is traditionally said to have been

Royal Accounts at the Record Office contain several entries for cradles, supplied by Catherine Naish, joiner, for the numerous children of George III. In 1766 she charges £13 2s. "ffor a superfine split wicker cradle very large, a Pair of neat mahogany Rockers to do with carved Roses"; the next year she supplied another at the same cost, the words "as usual" in the bill suggesting that she had become accustomed to such orders for the King's rapidly increasing family. The type slung on turned mahogany posts supported on shaped feet united by stretchers (Fig. 11) tended by this time to supersede low cradles with rockers; but cots or miniature beds were also in use. One of these was sent by Catherine Naish to St. James's in 1766 for Prince William (William IV), at that time a year old. It is described in the bill as "a neat mahogany couch Bedstead on casters with mahog. Laths and Pillers, two neat Frames the whole length of the Couch with turned Bannisters to keep the Prince from falling out." At the end of the century the majority of important cradles were of the swing-cot type, often surmounted by a hood, and with sides formed of turned columns and panels of canework. In his Cabinet Dictionary (1803) Sheraton illustrates what he calls "a swinging crib Bed" (Fig. 12). The name, he says, has been "given to the swinging

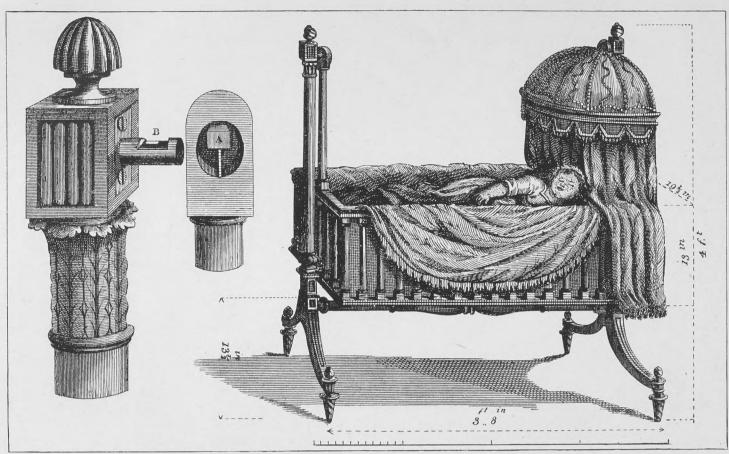


Fig. 12.—Design for "a Swinging Crib Bed," from Sheraton's Cabinet Dictionary of 1803.

beds lately contrived to lull infants to sleep with." He tells us that a plainer variety is made by Mr. Holinshade of King Street, Drury Lane, who, instead of a dome, uses a wagon top. The diagram on the left of the illustration is intended to explain the mechanism, the cradle being swung by means of a clock spring (A), which hooks on to B, "an iron center screwed to the standard." This device was apparently borrowed by Sheraton from Holinshade, who informed him that in a little time he would have so improved it that the cradle would swing by itself for an hour and a half. The low cradles of this time were strictly utilitarian in character, but Sheraton was not alone in seeking to popularise extravagant swinging cribs. George Smith's Household Furniture (1808) shows a crib bedstead in Gothic taste, and the notes state that it would be "suitable to many mansions in this country and should be of mahogany or oak, the enrichments carved either plain or gilt; the furniture cotton or silk."

CRANE (see CHIMNEY FURNITURE).

CREDENCE (see Buffets).

CREEPER (see CHIMNEY FURNITURE).

CRESSET.—A name sometimes given, in the Middle Ages and later, to fixed candlesticks in great halls.

CRESTING.—A term applied to the carved decoration on the top rail of a chair, settee or day-bed, also to the ornamental detail surmounting cabinets, mirrors, etc. On Elizabethan oak chairs this member is sometimes framed between the uprights, but later it generally occupies the whole width of the back (see Chairs, Fig. 16). The cresting on Stuart walnut chairs and day-beds was frequently very elaborately carved, a crown and cherubs, eagles' heads, and perforated scrollwork being familiar motives. In plain walnut and mahogany chairs and settees of the early eighteenth century the cresting is omitted, but it forms an important central decoration of the top rail on the more elaborate furniture of Chippendale's school (see Chairs, Fig. 113). From the reign of Charles II onwards a great variety of ornamental crestings is found on mirrors.

CREWEL-WORK.—An embroidery of fine worsted with which bed-hangings and ornamental cloths were frequently worked in the sixteenth and seventeenth centuries. In 1608 Lady Elizabeth Askwith bequeathed to her son-in-law, Robert Myers, "a carpet cloth of crewells, which is of divers colours, and in the middest and eyther end wrought over with goulde." Later, Robert Burton, in The Anatomy of Melancholy, writes that "a piece of arras is composed of several parcels," among them being "crewell of divers colours. . . ."

A bed at Knole Park, dating shortly after the Restoration, has valances and curtains worked with leaves of bold design in brightly coloured crewels, this embroidery having been re-applied

on linen (see Needlework.)

CROCKET.—An ornament derived from Gothic architecture and frequently found in mediæval woodwork. They are of various forms, sometimes enriched with carving, but generally terminate in a curve or roll. A motive traditional from earlier times, crockets formed of two short scrolls in juxtaposition were often introduced on the curved front legs of seventeenth century X-shaped chairs (see Chairs, Plate IX).

CROFTS, ROBERT.—A feather dresser to Charles II. His bills, given in the Royal Accounts, are mainly interesting as showing how frequently the plumes of feathers at the corners of the tester on State beds were renewed or repaired. In 1669 Crofts charged £2 12s. "For scouring one suit of white

Feathers w<sup>th</sup> 4 Red sprigges and 48 ffalls tipt w<sup>t</sup> Redds at 12<sup>d</sup> a fall and 4 sprigges at 12<sup>d</sup> a sprigge." A note adds that these feathers were "for ye Kings Damask Bed yt was brought from Windsor." Crofts' bills contain a number of such entries throughout Charles II's reign.

- CROSS-CUT BANDING OR CROSS-BANDING.—A border band of veneer in which the grain runs across the band. This treatment was adopted on the drawer fronts of Charles II walnut furniture, and continued to be used throughout the eighteenth century in a variety of woods (see Construction).
- CRUNDEN, JOHN.—An architect and designer. In 1765 he published *The Joyner and Cabinet-maker's Darling or Pocket Director*, which contains a great variety of Chinese and ornamental frets. They are mainly designed for buildings, but examples are also given "proper for" bookcases, tea-tables, trays, stoves and fenders. Many of these patterns were probably used by cabinet-makers for furniture in the Chinese taste. Crunden published several other works of a similar character, and in 1770 brought out a more important book, entitled *Convenient and Ornamental Architecture*, which proves him to have enjoyed a considerable practice. In one of his works on Chinese ornament he collaborated with a "carpenter," J. H. Morris by name.
- C-SCROLL.—A term applied to scrolls in form resembling that letter of the alphabet. They are sometimes introduced in the carved ornament of late Stuart walnut chairs (see Chairs, Fig. 40), but figure far more prominently on eighteenth century furniture designed under rococo influence. Two long C-scrolls interlaced with ribbons form the splats of Chippendale's "ribband-back chairs," and they constitute an important part of the ornament of gilt mirrors between 1750 and 1765 (see Mirrors, Figs. 60 and 82).
- CUPBOARD CLOTHS.—From the Middle Ages until late in the Stuart period tables and various forms of cupboards were generally covered with ornamental cloths. In fifteenth century illuminated manuscripts silver vessels are sometimes shown arranged on the top of a dresser spread with a cloth of white diaper or damask, the ends of which fall down on either side. John Russell, in his Boke of Nurture (c. 1440), recommends the butler to "cover thy cuppeborde". with the towelle of diapery." A variety of rich materials were used for this purpose in the Tudor period. Catherine of Aragon's inventory mentions a large number of very elaborate table carpets and cupboard cloths, the following being typical entries:

A cupbourde clothe of crymsone velvette upon velvette boordrid withe clothe of tissue, havinge IIII buttons and tasselis of red silke and Venysse golde, and lyned with bokerhame, cont' in lengthe III yardes di; and III bredis of the saide velvette.

A cupboarde clothe of velvette of sundrye colours, wroughte carpettewise, cont' in lengthe II yardis quarter and in bredithe one yarde di.



Fig. 1.—Interior of a physician's house, showing two "Joyned Cupbordes," from a translation of the Liber de Proprietatibus, written at Bruges for Edward IV, and now in the British Museum. c. 1480.

# Cupboard Cloths

Others equally magnificent are fully described in the inventories of Henry VIII and his natural son, Henry Fitzroy, Duke of Richmond.

In the seventeenth century, Turkey work, arras, worsted and embroidery appear to have been the favourite materials. Henry Cromwell, in the dining-room of his house at Upperwood, in 1644, had a cupboard with "one cubbert cloth of Turkey worke."

CUPBOARDS, PRESSES AND WARD-ROBES.—In this section are included receptacles enclosed by doors, and those with a cupboard above and drawers in the lower portion. The modern term "cupboard" has gradually acquired such a comprehensive significance that, to enable their respective evolutions to be followed conveniently, the principal varieties are treated under separate headings (see Cupboards—Corner, Court, Food and LIVERY). Receptacles enclosed with doors were generally known as aumbries in the Middle Ages, the cupboard being an open structure of shelves or "bordes upon which to set cups. Many passages in fifteenth century literature prove that it was primarily intended for display. In Russell's Boke of Curtasye there are directions for arraying the cupboard with plate; and in an account of the ceremonies used on the "taking of her chamber" by Elizabeth of York, wife of Henry VII, we are told that the room contained a "riche cupborde well and richly garnyshed," that is, with flagons and spice plate set out on the shelves.

About 1525 "cupboards with aumbries" commence to appear in inventories, the description implying that part of the open shelves was enclosed by doors; and a few years later the term "cupboard" is sometimes applied to what had hitherto been known as an aumbry. Thus it is clear that a "cupborde of waynescott coloured green and redd'' belonging to Henry VIII was enclosed, while Wolsey's " panelled" cupboards probably had linenfold doors. But the old meaning of the word did not become obsolete until the sixteenth century was well advanced, and the threetiered open buffet (see that Section) is probably implied in Harrison's muchquoted description of Elizabethan cupboards garnished with plate. The precise application of the word is often conjectural. It is impossible, for example, to determine what variety Andrew Borde had in mind when he recommended that "if nede shall compell a man to sleepe after meate; let hym make a pause, and than let hym stande and lene and slepe agaynst a cupborde."

By the time an inventory was taken at Walton for Sir Thomas Fairfax in 1624, "close" or "joyned" cupboards with solid doors had become plentiful in large houses, even in bedrooms, and Sir Thomas possessed a number, one in his chamber containing "conserves of Barbarye Roses with boxes of the best oyles." Such cupboards, when fitted either with shelves



Fig. 2.—Oak Press, with ribbed stiles and reeded mouldings showing Gothic influence; the cornice is not contemporary. c. 1560. (From Ockwells Manor.)

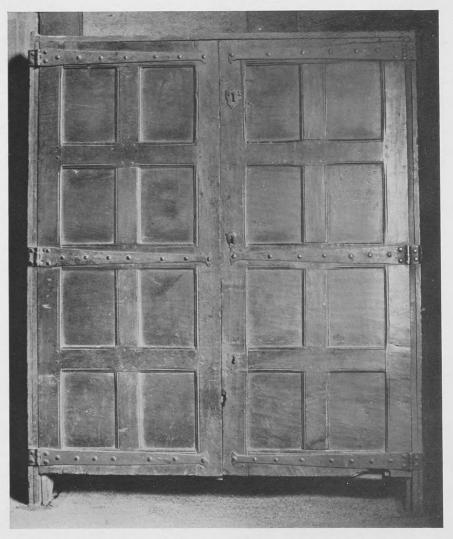


Fig. 3.—Oak Cupboard fitted with tills, made for the Corporation of Stratford-on-Avon in 1594; plain iron hinges are carried round the sides. (From Shakespeare's Birthplace, Stratford-on-Avon.)

for linen or pegs to hang clothes, were known as "presses" or "pressours," a term of considerable antiquity applied in the Middle Ages to a variety of aumbry, Chaucer's Miller having "his presse covered with faldying reed." In the literature of the sixteenth century presses are generally mentioned as evidence of luxury: in Lord Berner's Huon of 1533 we are told that in them were stored "gownes and robes of fyne golde and rich mantelles furryd with sabyls." Fifty years later they figure constantly in inventories, and it is noticeable that, unlike cupboards intended for display, they are seldom or never stated to have been made of walnut, though a list of their contents is sometimes given. Among the linen and goods that the owner of a well furnished house at Cockenden "fownde" after the death of his wife in 1610 was "a fayere wainscott presse to hang thereon clothes, with the lock and key"; while at Walton, in 1624, "the presse in Peter's charg" contained an amazing quantity of hangings, cushions, counterpoints and vallances. At Ingatestone, in 1600, Sir William Petre had cupboards of this kind in almost every room, "the great ioyned presse to sett in plate" having shelves and four doors in the lower portion fitted with locks. Another of these receptacles constructed for a special purpose is mentioned in the Diary of Sir Simon D'Ewes for 1634, where he speaks of a large press with several drawers, which he had caused to be made for his library to hold the original deeds he had gathered together. Presses sometimes formed part of the panelling, as at Ingatestone, where, however, these fixtures were greatly outnumbered by the movable variety.

The manuscript illustration (Fig. 1) is from a translation of the *Liber de Proprietatibus*, written in Bruges by Jean du Ries for Edward IV. Two "joyned cupbordes" are shown in the house of a physician,

the conventional rendering of linenfold panelling between the shelves of the one near the door suggesting that by 1480, the manuscript's approximate date, cupboards with aumbries and lockers were already familiar to Flemish illuminators.

On the Continent, hanging cupboards or armoires are found, panelled with linen-fold or carved in the Renaissance manner, with profile heads, dolphins and foliated arabesques; but English examples do not appear to have survived. One of the "great ioyned presses" of the sixteenth century, obviously intended for linen or clothes, may be seen in Fig. 2. Ribbed stiles intersect the panel mouldings, the proportions of the latter being still almost Gothic: the wide rail dividing the piece into stages affords additional evidence that the press was not made long after 1550. Presses fitted with drawers were already known in Henry VIII's reign, and one owned by the King was "made wth drawing tilles full of evidences" relating to the estates of Sir Nicholas Čarew and "other mens landes." Fig. 3 is an example with the interior entirely occupied by rough oak boxes, plain iron hinges being carried round sides formed of a double thickness of boards. Although crudely constructed, this press is of exceptional



Fig. 4.—Oak Cupboard, with two drawers in the trieze; the uprights carved with double flutings and the plinth arcaded. c. 1625. (From Mr. Fred Skull.)

interest, for the exact cost of making it is given in full in the *Chamberlains' Accounts of Stratford-on-Avon* for 1594, where, among other items, the "three payre of great hinges" with the rings and staples on the drawers are enumerated.

The extract reads as follows:

The accomptes of Richard Ange and Abraham Sturley Chamberleyns for the XXth day of December 1594 for one whole yeare then next followinge.

	The	New Cub	borde of	Boxes.				
Item for III hundred of boardes					 		 . XVIs	
And a XI foote					 			$VI^{d}$
Item for nayles and glue								
Lawrence Abelles worke XVI dayes	and a halfe				 		 . XVIs	
Item for Iron, hinges, lockes, keys	and skrewe 1	pinnes (4	5 pound)		 		 . VIs	VId ob
Item pd to Oliver Hickox for three								
XII ringes and staples, III payre of	skrewes				 		 . XVIs	IIq
							-	
						Total	 . £3. 0	. 81

This "cubborde of boxes," made, no doubt, for the muniments of the Corporation, is among the collection of furniture in Shakespeare's Birthplace. An inventory of the furniture at Chatsworth in 1601 mentions "A cubberd with tilles" in the "high gatehouse chamber," which was, no doubt, of similar construction.



Fig. 5.—Oak Cupboard, with three doors; the horizontal stiles are sunk; hinges and lock-plates are original. Height,  $3 \text{ ft. } 1\frac{1}{2} \text{ in.}$ ; length, 4 ft. 5 in.; depth,  $1 \text{ ft. } 2\frac{3}{4} \text{ in.}$  c. 1630. (From Mr. Harold Peto.)

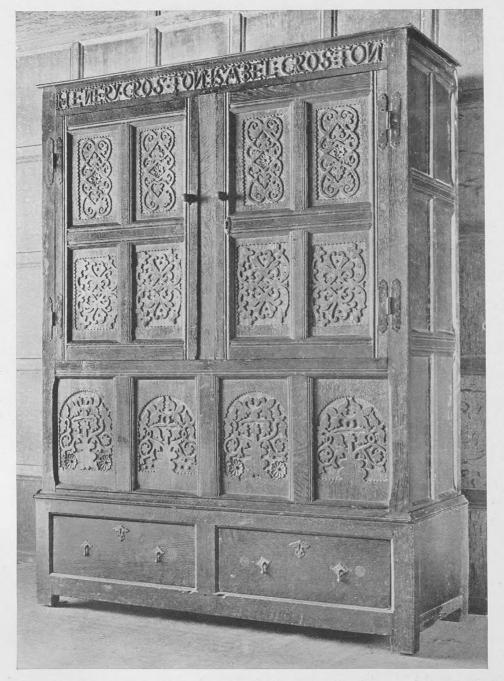


Fig. 6.—Oak Press, for clothes, with two drawers in the lower portion; the frieze bears the names of the owners, and the panels are carved with strapwork. c. 1635. (From Ockwells Manor.)

The next group shows a variety of oak "wainescott cuboardes" covering a period of nearly a hundred years. Fig. 4 has two drawers in the frieze, and dates from about 1625. The joinery is notably superior to that of most Jacobean examples, and the carving betrays no sign of decadence; double flutings decorate the outer stiles, an arcaded plinth forming an attractive finish. The hinges are unusually interesting, for, instead of being cock-headed, they are foliated at the extremities. In Fig. 5, the horizontal stiles or muntins are sunk, and the hinges in this case of the familiar pattern —with the foliated lock-plates, constitute the only ornament. Fig. 6 represents the "great pressours" of Charles I's time, the upper portion forming a hanging cupboard which extends behind the lower range of panels, an arrangement intended to exclude dust. The frieze bears the names Henry Croxton and Isabel Croxton, and on the panels strapwork ornament is ingeniously varied; the drawers in the lower portion were originally fitted with yew knobs, corresponding to long pegs of the same wood generally found in the interiors of such pieces. In Fig. 7 carved ornament is dispensed with, the doors being arcaded and framed in unmoulded stiles. The top lifts up, disclosing a well, and the piece is quite untouched, but, owing to its diminutive size, has been mounted on a modern stand. Fig. 8 shows a combination of cupboards and drawers, not uncommon in farmhouses, the ornament in this instance being confined to flutings, while the baluster supports appear somewhat inadequate for their purpose. Figs. 9 and 10 structurally resemble earlier presses, both having drawers and a lower range of panels. The shallow decoration of Fig. 9 has a decided charm, but in Fig. 10 the upper panels are crudely carved with a floral pattern on a punched ground, and in the framework a tendency to economise material is perceptible. cornice of this example is missing, and the drawer mouldings prove a date towards the end of the seventeenth century.

By country craftsmen cupboards and presses of this character were made until a much later date, and were by no means invariably of oak. Fig. 12 is an example in applewood, the shaping of the cornice, with the panel mouldings and bracket feet, suggesting a date about 1720, while the ventilation of the upper doors indicates that this portion was used to contain food. A combined settle and bacon cupboard was one of several hybrid



Fig. 7.—Oak Cupboard; the top lifts up, and the doors are arcaded; the stand is modern. c. 1650. (From Mrs. Inman.)



Fig. 8.—Oak Cupboard, supported on turned balusters; the two drawers are carved with flutings. Height, 4ft. 4in.; length, 3ft. II in.; depth, I ft. 5 in. c. 1660.

forms of furniture which attained a certain popularity in cottages and farmhouses about this time. The maximum of utility was clearly the makers' aim, for in such pieces there are cupboard doors with fielded panels both in back and front, two deep drawers being fitted below the seat

fielded panels both in back and front, two deep drawers being fitted below the seat.

The decoration of seventeenth century presses was generally confined to carving, but examples are sometimes found in the west of England with friezes picked out in colour, a survival of the mediæval practice of painting woodwork. Among Charles I's possessions sold by order of the Commonwealth were a cupboard of wainscot and another press covered with embossed leather, while Fig. 11 shows a large wardrobe or hanging cupboard veneered with walnut elaborately inlaid. For the chronological



Fig. 9.—Oak Press, with cupboard doors and drawers in the lower portion; the shallow carving is of about the date 1670. Height, 5 ft. 11 in.; length, 5 ft.; depth, 1 ft. 8 in. (From Mr. Fred Skull.)



Fig. 10.—Oak Press, with cupboard doors and drawers in the lower portion; the upper panels carved with crude floral patterns; the cornice missing. Height, 5 ft. 10 in.; length, 4ft. 10 in.; depth, 1 ft. 8 in. c. 1690. (From Mrs. F. H. Leggett.)

arrangement of marquetry this cupboard is a very important specimen, as it can be dated almost to a year. At one time it formed part of the furniture in the Admiralty, Whitehall. The pediment centres in a Royal crown, swords of office and an anchor, this insignia probably marking the restoration of the Duke of York—afterwards James II—to his office of Lord High Admiral in 1684. The intricate inlay represents that phase of Charles II marquetry when polychromatic decoration was gradually giving place to quieter tones, large sprays of acanthus, flowers and amorini in varied shades of brown and yellow being laid down on an ebony ground. The pilasters cleverly represent the applied twists often found on furniture at this time, a treatment repeated on the inside of the doors. The lines of this piece are clumsy and the cutting of the marquetry somewhat coarse, and while the insignia must be

regarded as strong evidence of English origin, Dutch influence is strongly marked.

In the first half of the eighteenth century cupboards generally formed part of the painted deal panelling of rooms in large houses, this arrangement tending to supersede the heavy oak presses hitherto employed. Very few walnut presses appear to have been made, but Fig. 13 is veneered with that wood on oak, the serpentine double-hooded cornice proving a date towards the end of Queen Anne's reign. Although mahogany cupboards are almost equally rare before 1750, the examples shown in Figs. 14, 16 and 17 are all before that date. Fig. 14 was probably bought by John Fane for Mereworth Castle about 1736, when he succeeded his brother as seventh Earl of Westmorland. The pronounced architectural style accords with the character of the house designed by Colin Campbell as a replica of a villa built by Palladio: the large trusses supporting the cornice are richly carved, the pilasters being faced with the usual pendants, which, in this instance, finish in tasselled drapery. heavy type of pediment is seen in Fig. 16, but here the cupboard is composed of a centre and two wings and the eight doors are thinly moulded, without ornament. In Fig. 17, a few years later, architectural feeling is less pronounced. The fielded panels of the upper doors repeat the lines of the cornice, which centres in a lion's head and paws, while a boldly gadrooned stand carries out the animal motive: like contemporary bureaux, the piece is constructed in two divisions for convenience in transit, and brass handles are fixed to the sides. Oak presses and wardrobes were still occasionally made in the first half of the century, even for large houses, and Fig. 15 is a fine example from Hardwick, shaped and fielded door panels being flanked by angle columns and surmounted by a country rendering of the classical key pattern. This feature, derived from early Georgian mahogany furniture, suggests that

the press may have been made as late as 1735.

A large number of designs for clothes-presses are given in their books by Chippendale and his contemporaries; the type with doors in the upper portion, enclosing sliding shelves or trays, and drawers below being apparently more favoured than hanging wardrobes, which, when made, were usually simple. Fig. 18 is what Chippendale calls a "commode clothes press," that is, a press "with a commode pedestal part," an almost identical design (Fig. 19), dated 1753, being illustrated in the *Director* the following year. The concave corners of the upper portion are decorated with pendants of flowers, and the drawers bow outwards in bombé form, corners and feet being elaborately carved in Chippendale's rococo manner. The modifications effected in the execution support Chippendale's claim that he was able to improve upon designs which his critics pronounced "impossible to be worked off." A serpentine example (Fig. 20) also has its prototype in the Director (1st Edition, Plate CIII), the canted corners being decorated with lattice-work. In his notes Chippendale refers to this design as "A Cloathes-Press in the shape of a Commode," a fanciful description no doubt based on the serpentine curves. long drawer below the cupboards in Fig. 21 is carved with a semi-Chinese arabesque, and, although the veneer is of fine quality, the thinness of the cornice and mouldings produces a somewhat meagre effect. Fig. 24 is of about the same date, and here the decorated serpentine mouldings frame panels of vividly flashed mahogany, admirably set off by the cross-banded borders. Of this transitional time, when the motives of Chippendale's school were beginning to be modified by classical taste, are a set of cupboards made to contain music rolls for a mechanical organ in the private apartments at Buckingham Palace. This organ-case is a few years later than the remarkable bookcase which forms the Frontispiece to Vol. I, and is scarcely inferior to it in architectural construction, dignity of treatment and excellence of carving. The cupboards correspond in style, and are stated by the late Sir Guy Laking, in his Windsor Castle, to have been made by Mayhew for the Queen's Gallery at Kensington Palace. In the example illustrated (Fig. 22) a coved top with a small tabulated cornice surmounts a gadrooned moulding repeated at the base, where lion-paw feet with C-scrolled brackets recall an earlier fashion. The acanthus motive predominates in the carving. The doors centre in a large oval, crested and based with the leaf, of which a quatrefoil forms the keyhole ornament; the junction of the doors is masked by a small egg-and-tongue astragal, the acanthus of the inner oval and the long rhythmical lines of the swirling sprays in the spandrels clearly foreshadowing the incoming Adam style. Six of these cupboards are shown in Stephanoff's Illustrations, published in 1819. Another cupboard, presumably made for the same purpose, is seen in Fig. 23, the oval being surrounded by a panelling of false drawers, and the frieze boldly carved with floral swags.

When classical taste was fully established, pateræ, husking and honeysuckle ornament formed part of the decoration on elaborate hanging cupboards; while on presses an inlaid frieze was often surmounted by a swan-necked pediment. In Fig. 25 the construction suggests a hanging wardrobe, but the interior is fitted with shelves above four long drawers, the normal arrangement of Chippendale's presses. Here the panels are formed of beautifully mottled Spanish mahogany, delicate mouldings headed by spear-shaped points and pateræ enrichments showing the simplified taste introduced by

Adam; though the wide bracket feet, ribbed and gadrooned, are in a more florid style.

Of japanned wardrobes few examples survive, but there is one decorated in green and gold in the celebrated Chinese Bedroom at Nostell; while Fig. 26 is of unusual interest, for it was made for Garrick's bedroom in his Hampton villa, probably by Chippendale and Haig. The Victoria and Albert Museum, where this furniture is preserved, possesses the MS. accounts of the firm for the equipment of Garrick's house in the Adelphi between 1771 and 1772; and, as "Japan'd" wardrobes are included in the bill, it may be assumed that the Hampton villa was supplied from the same source. This wardrobe is one of

a pair, but, in construction, differs from its fellow. On one side the cupboards occupy only half the depth, and in the remainder are five drawers, to which access is gained by a door on the side shown in the illustration. The interior is fitted with shelves, a mahogany tray, attached to the inside of one of the doors, being, no doubt, provided for the actor's neckwear; the drawers are oak lined, with mahogany fronts, but the remainder of the construction is of pine, the decoration in the Chinese style being carried out in green on a buff-coloured ground. The other press is painted with landscapes in a similar taste, but, in that instance, the cupboards in both stages are fitted with sliding trays for clothes and linen. Although all the furniture of Garrick's bedroom is japanned, it does not form a set, and was probably purchased at different times. The treatment of Fig. 27 is purely classical, and there is a bookcase of very similar design among Adam's drawings in the Soane Museum. From this specimen, notable chiefly on account of its associations, it is interesting to turn to Fig. 28, a far more elaborate example of classical taste. This beautiful cupboard, one of a pair formerly at Coombe Abbey, is of finely figured mahogany carved with honeysuckle, sprays of acanthus springing from urns, and festoons of husks, the grace of line and disposition of ornament recalling the work of Pergolesi. The pilasters are headed with finely modelled female busts wearing conventional vandyked collars.

The attribution of clothes-presses and wardrobes to celebrated makers in the absence of documentary evidence is unwarrantable; but Chippendale's accounts prove that he supplied much furniture of this class, and at Mersham Hatch there are inexpensive cupboards which were obtained from his firm in 1767. The example given in Fig. 29 may be identified with one supplied by Chippendale at a cost of £10 10s., and described as "a large Mahogany cloths press with folding doors and sliding shelves cover'd with Marble paper and Bays Aprons and drawers in the underpart." The marble paper may still be seen in the interior. The Gillows, Seddon and Shearer also enjoyed a large patronage at this time, and probably

produced many such pieces.

A fine inlaid clothes-press, dating from about 1770, may be seen in Fig. 30. The figure of the mahogany is remarkable; the swan-necked pediment is perforated in Gothic tracery, the cornice is arcaded, and the drawers are banded with satinwood. There are some interesting departures from the customary treatment in Fig. 31. On the cornice, trefoil-headed arcading takes the place of pointed dentels, and swags of oak leaves decorate the frieze, this leaf forming spandrels to the inlaid border on the doors; in the lower portion pilasters are introduced at the corners, a treatment sometimes found on contemporary chests of drawers. The presses shown in Hepplewhite's Guide (1788) have straight cornices, and are of severe design. The author writes that they are " of very considerable consequence, as the convenience experienced in their use make them a necessary piece of furniture; they are usually plain but of the best mahogany." This wood was not, however, invariably employed, and from the existing bills it is interesting to learn that, as early as 1769, Chippendale and Haig supplied Sir Edward Knatchbull of Mersham Hatch with "a large commode clothes-press made of Black Rosewood," at a cost of £14 14s. It had folding doors, with drawers below, and the shelves were covered with marble paper. The presses made by this firm were sometimes very elaborately constructed, fine veneers and inlay being occasionally combined with japanned ornament. In 1772 Garrick paid Chippendale and Haig £74 for-

A very Large Inlaid Press of Fustick and black Rosewood with sundry other ornaments Curiously Inlaid with various fine woods very neat Shap'd Doors with Carv'd ornaments Glaz'd with Looking Glass and back'd with mahogy neat carv'd Cornice etc Japan'd as the bed The Middle Part of the Press fitted up with sliding shelves and drawers, the Ends with sliding Shelves Cloakpins etc etc.

No doubt, the actor's well known partiality for fine clothes led him to pay special attention to furniture of this kind, and, with the exception of two pier glasses, his presses are the most

expensive items in the bills for furnishing his house in the Adelphi.

The large wardrobes of this period consist of a clothes-press flanked by slightly recessed hanging cupboards. In his Drawing Book (1791), Sheraton describes the interior arrangements of these pieces as follows: "the upper middle part contains six or seven clothes press shelves, generally made about six or seven inches and a half deep, with green baize backed to the inside of the front to cover the doors with. The wings have each of them arms to hang clothes on made of beech with a swivel in their centre which slips on to an iron rod fixed by plates screwed on to each side of the wings." The cornice of Fig. 32, from Corsham in Wiltshire, is surmounted by a lattice-work swan-necked pediment decorated with slender mahogany urns, and the drawers are serpentine, a treatment favoured by Chippendale, who appears to have supplied much of the furniture in the house. This wardrobe is of exceptional interest, for originally it formed one of the "press bedsteads" advertised in eighteenth century trade catalogues, the doors letting down to support the bedding. Fig. 33 is a plainer wardrobe in Sheraton's style, dating

The taste for painted decoration affected presses and wardrobes, in common with other varieties of furniture, towards the end of the eighteenth century. Deal was generally employed in their construction, the shallow pediment and the ovals on the doors being picked out with arabesques and garlands of flowers in polychrome. Fig. 34 is of satinwood, and unusual on that account; while, in a later specimen, which concludes this series, the broken pediment is again revived, and the panels are decorated with floral festoons and figure subjects in classical taste. The examples illustrated by early nineteenth century designers show an attempt to design bedroom furniture in the Empire style. They were made in rosewood and mahogany inlaid with brass lines and ornamented with honeysuckle pateræ of the same

metal.

The evolution of clothes-presses and wardrobes is largely explained by a change in the character of the garments they were made to contain. In Tudor and early Stuart times the preposterously padded trunk hose, doublets and farthingales of fashionable society were suspended in presses such as Figs. 2 and 6, ruffs, hats and hose being kept in chests. When the costume, both of men and women, was made of thinner materials which could be folded and laid away, drawers and sliders figured prominently in the





Fig. 11.—Walnut Wardrobe, or Hanging Cupboard, on an arcaded stand, with drawers; inlaid throughout with holly and brown woods on an ebony ground, the doors being decorated in a similar manner on the inner sides. Made for James II when Duke of York, and formerly in the Admiralty, Whitehall. Height, 8 ft.; length, 6 ft. 3 in.; depth, 1 ft. 10 in. c. 1685.

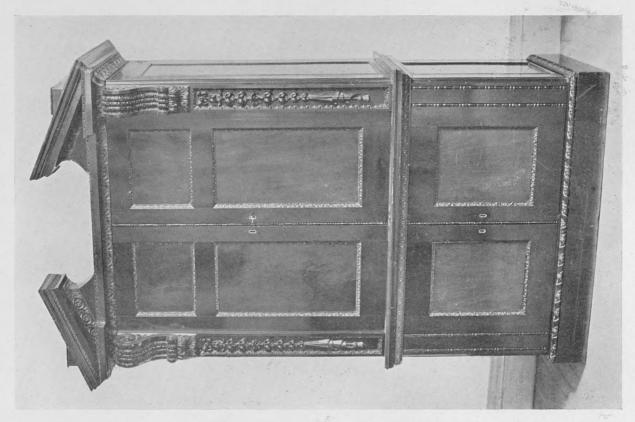


FIG. 14.—Mahogany Cupboard in the architectural style, the broken pediment supported on richly carved corbels; the pilasters faced with pendants finishing in tasselled drapery. c. 1735. (From Mereworth Castle, Kent.)



Fig. 13.—Wardrobe, surmounted by a double-hooded cornice and veneered with walnut on a foundation of oak. c. 1710. (From Captain N. R. Colville.)



Fig. 17.—Mahogany Cubboard, with fielded door panels; the cornice centres in a lion's mask and paws, the gadrooned stand repeating the motive; the interior fitted with sliding shelves. c. 1745. (From Mr. Percival Griffiths.)

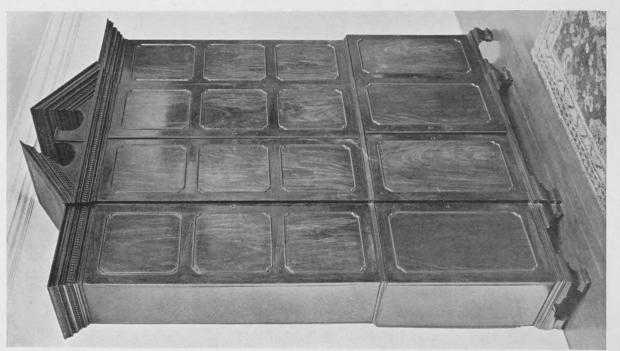


Fig. 16.—Mahogany Cupboard, composed of a centre and two wings, containing eight doors; the cornice and pediment are deeply moulded. c. 1745.



Fig. 15.—Oak Wardrobe, with two doors in the upper portion and drawers below; the frieze carved with a key pattern and the fielded panels flanked by angle columns. Height, 6 ft. 10 in.; length, 5 ft. 6 in.; depth, 1 ft. 8½ in. c. 1740. (From Hardwick Hall.)

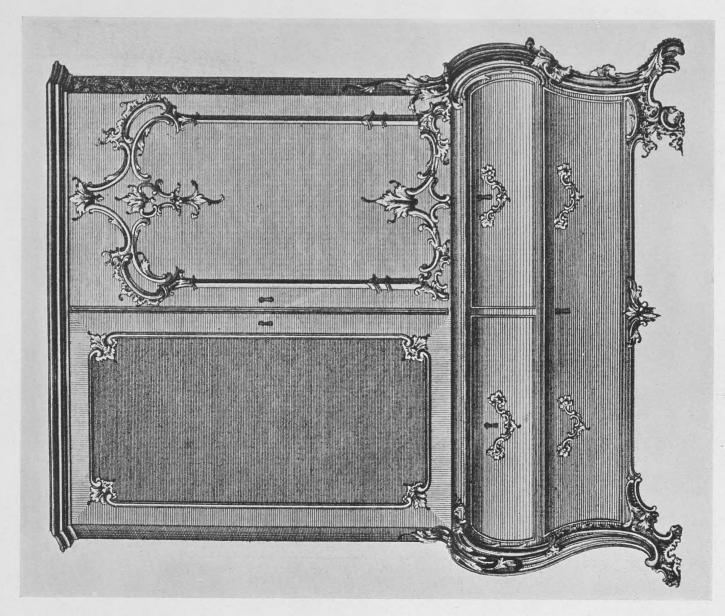


FIG. 19.—Design for a "Commode Clothes-Press," from a design of Chippendale's dated 1753, and published in the first edition of the Director. (Plate CIV, 1754.)

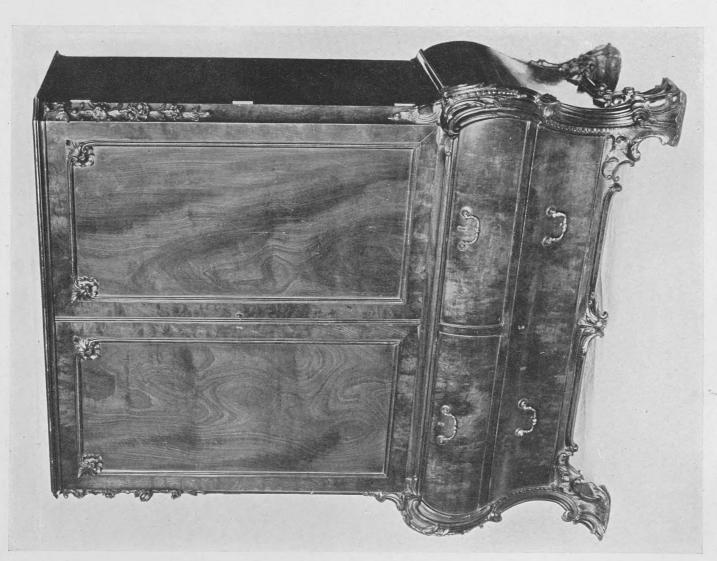


Fig. 18.—Mahogany "Commode Clothes-Press"; the lower portion of bombé form with the corners and feet elaborately carved in rocco taste. Height, 6 ft. c. 1755.

(From the Mulliner Collection.)



Fig. 21.—Mahogany Clothes-Press, fitted with sliding shelves; the stand contains a single long drawer carved with an interlaced pattern in low relief. c. 1760. (From Mr. Percival Griffiths.)

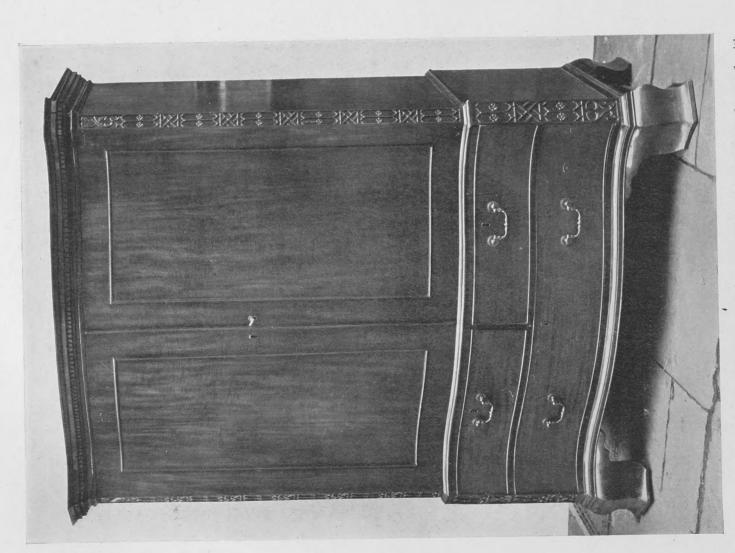


Fig. 20.—Mahogany Clothes-Press, with serpentine front, canted corners decorated with lattice-work, and wide bracket feet in Chinese taste. A similar design is given in the Director (1st Edition, Plate CIII, 1754). Height, 6 ft.; length, 4 ft. 2 in.; depth, 2 ft. c. 1755. (From Mr. Percival Griffths.)



FIG. 23.—Mahogany Cubboard on lion-paw feet; the trieze carved with swags of fruit and flowers; the doors, centring in a large oval, are panelled with talse drawers. Height, 4 ft. 9 in.; length, 4 ft. 7 in.; depth, 2 ft. 3½ in. c. 1760. (From Mr. F. Howard Reed.)



Fig. 22.—Mahogany Cupboard, on lion-paw feet, made to contain organ rolls, the coved top is surmounted by a tabulated cornice; the doors centre in a large oval, and the spandrels are carved with sprays of acanthus. c. 1760. (From the private apartments, Buckingham Palace, by gracious permission of H.M. the Queen.)

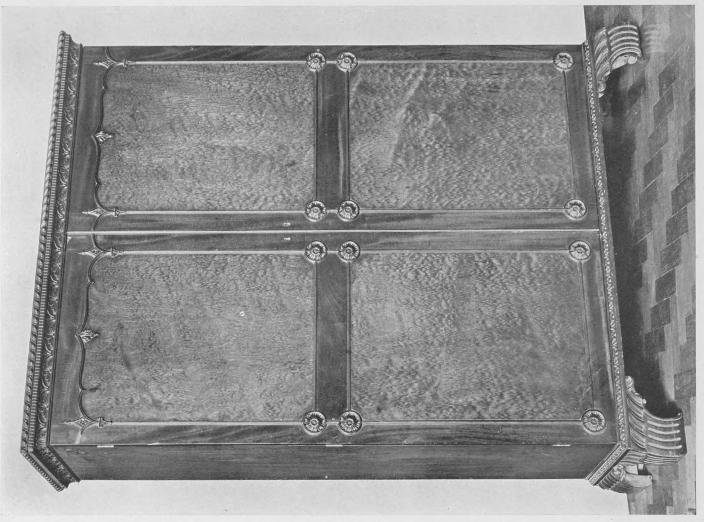


Fig. 25.—Mahogany Clothes-Press; the panels are mottled, and the framings decorated with pateræ; the interior is fitted with shelves above four long drawers. Height, 7 ft. 10 in.; length, 3 ft. 6 in. c. 1765. (From the Duke of Buccleuch.)

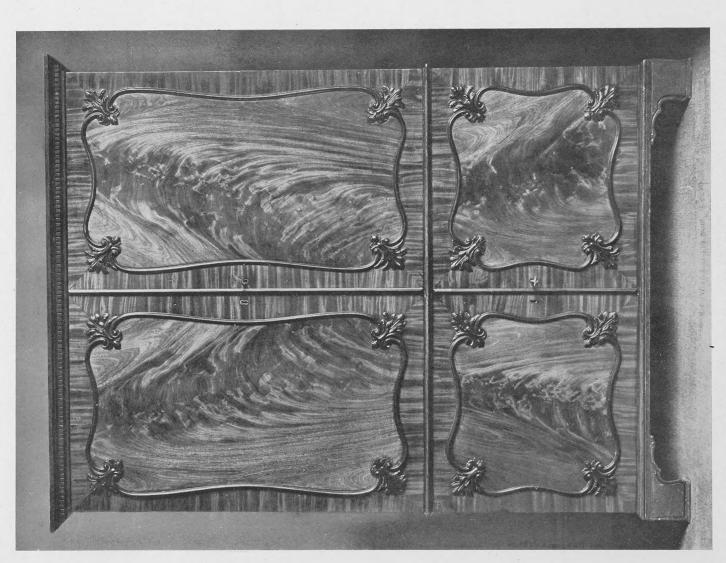


Fig. 24.—Mahogany Clothes-Press, with decorated serpentine panels; the upper doors enclose sliding trays, the lower portion being fitted with one long and four short drawers. c. 1760. (From Mr. Percival Griffiths.)

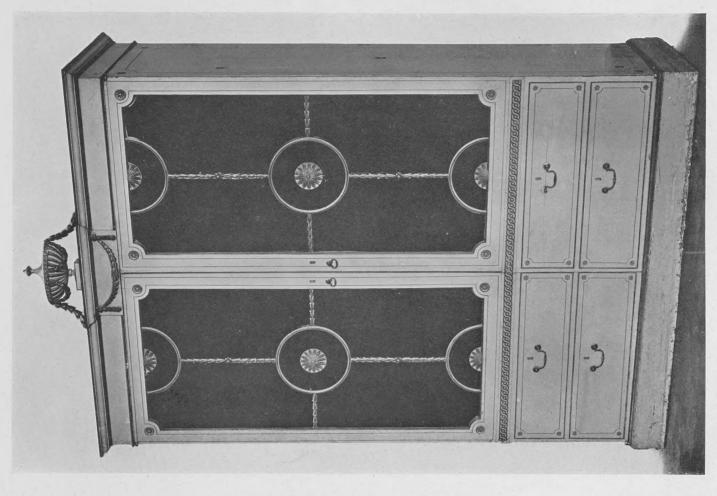


FIG. 27.—Wardrobe of painted pine, made for David Garrick, and designed in Adam taste; the doors, enclosing hanging cupboards, are glazed. Height, 8 ft. 3½ in.; length, 5 ft. 5 in.; depth, 2 ft. 3¼ in. c. 1770. (From the Victoria and Albert Museum.)

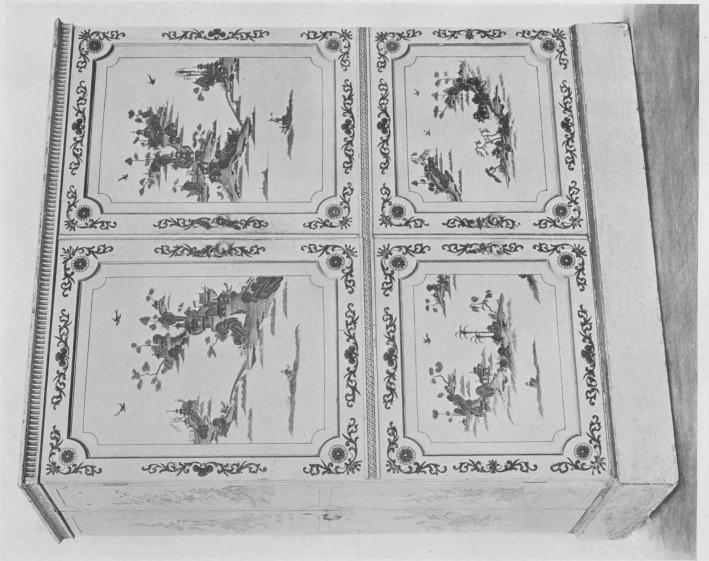


FIG. 26.—Japanned Clothes-Press, made for David Garrick; the interior is fitted with shelves, and on the side shown in the illustration there are five drawers enclosed by a door. The panels are decorated in green on a buff ground. Height, 5 ft. 6 in.; length, 4 ft. 7 in.; depth, 2 ft. c. 1770. (From the Victoria and Albert Museum.)



Fig. 29.—Mahogany Clothes-Press with sliding shelves enclosed by doors, and drawers below; supplied by Chippendale and Haig to Sir Edward Knatchbull in 1767. (From Mersham Hatch.)



Fig. 28.—Mahogany Cupboard on plinth, carved with honeysuckle, sprays of acanthus, and festoons of husks; the pilasters are headed by female busts. c. 1770. (From Coombe Abbey, Warwick.)



Fig. 31.—Mahogany Clothes-Press with arcaded cornice, and frieze inlaid with swags of oak leaves in satinwood; pilasters at corners of lower portion; the doors enclose sliding shelves. c. 1770. (From Mr. Percival Griffiths.)



FIG. 30.—Mahogany Clothes-Press with frieze and pediment inlaid with satinwood in Adam taste; the doors frame oval panels. c. 1770. (From Mr. Percival Griffiths.)



Fig. 33.—Mahogany Wardrobe, composed of a clothes-press and recessed hanging cubboards; the panels cross-banded and inlaid with elliptical stringing lines; the bracket feet scrolled on the inner side. Height, 8 ft.; length, 8 ft.; depth, 2 ft. II in. c. 1795. (From Denston Hall, Suffolk.)

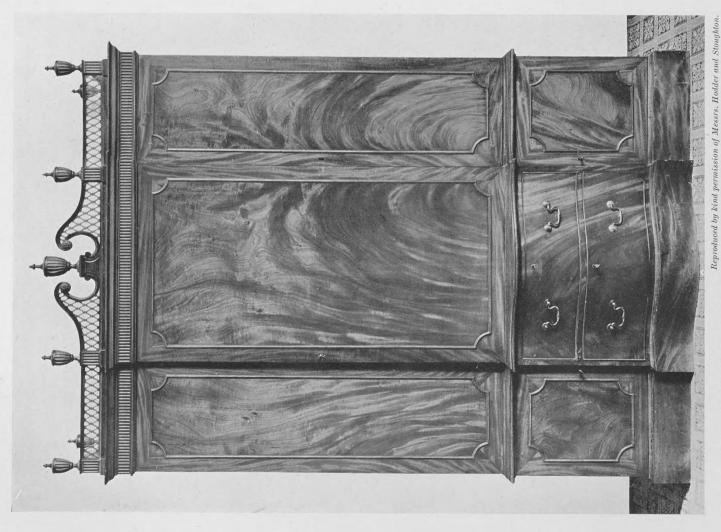


Fig. 32.—Mahogany Wardrobe, composed of a clothes-press and recessed hanging cupboards; the lattice-work swan-necked pediment decorated with urns, and the drawers of serpentine form. Height, 7 ft. 8½ in.; length, 5 ft. 2 in. c. 1770. (From Corsham, Wilts.)

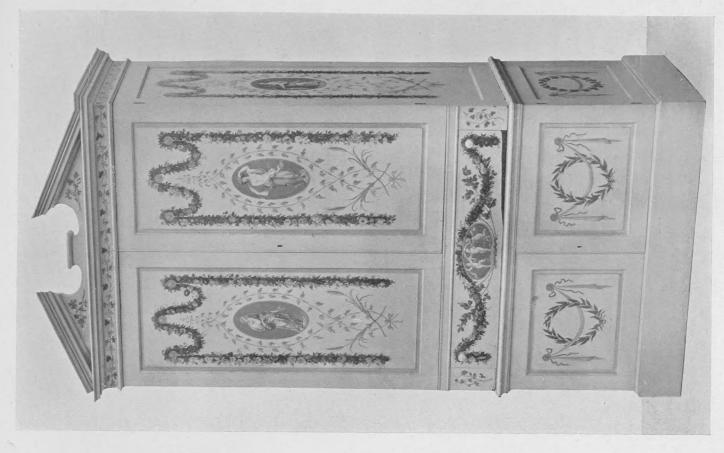


Fig. 35.—Wardrobe of pine, painted with festoons of flowers and figure subjects on a cream-coloured ground. c. 1790. (From Mr. M. Harris.)

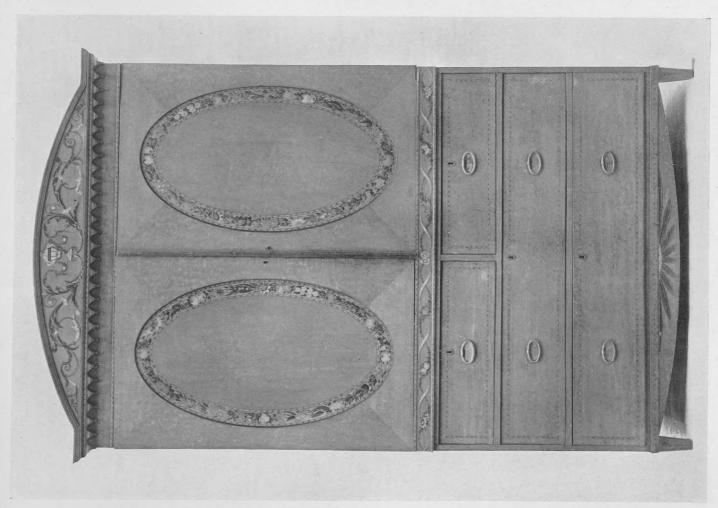


FIG. 34.—Satinwood Clothes-Press; the lunette-shaped pediment painted with arabesques springing from an urn, and the doors with floral ovals. c. 1785. (From Mr. M. Harris.)



Fig. 36.—Mahogany Cupboard with fluted pilasters and an arcaded centre; the front is panelled with false drawers, and opens as two doors. Height,  $2 \not\equiv t$ . 7 in.; length,  $4 \not\equiv t$ . depth,  $2 \not\equiv t$ . 4½ in. c. 1745. (From Ickworth Park, Suffolk.)



Fig. 37.—Mahogany Cupboard, with drawers in the centre, mounted on taper legs; the elaborate handles are pagodaheaded. c. 1765. (From Mr. Frank Partridge.)



Fig. 1.—Lacquer Hanging Corner Cupboard; black and gold on a red ground; the hooded cornice, supported on pilasters, is surmounted by vase-shaped finials and a cresting carved with fruit and flowers. c. 1700.



Fig. 3.—Hanging Corner Cupboard, veneered with burr walnut; hooded cornice supported on fluted pilasters. Height, 3 ft. 11 in.; width, 2 ft. 7½ in.; c. 1715. (From Mr. Martin Buckmaster.)



Fig. 2.—Lacquer Hanging Corner Cupboard, surmounted by shelves; the doors decorated in gold on a black ground. Height, 4ft.; width, Ift. II½ in.; depth, Ift. 4in. c. 1715. (From Mr. Edward Hudson.)



Fig. 4.—Hanging Corner Cupboard of pine painted and grained to resemble mahogany; gilt enrichments and floral pendants in polychrome. Height, 3 ft. 5½ in.; width, 1 ft. 4 in. c. 1745. (From Mr. Fred Škull.)







Fig. 5.—Corner Cupboard, in two stages, Fig. 6.—Oak Corner Cupboard; the Fig. 7.—Mahogany Corner Cupboard in two with walnut. c. 1710. (From Mr. Robert form. c. 1720. (From Mrs. Inman.)
Frank.)

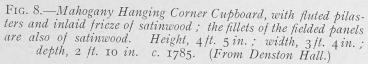
of convex form, veneered and cross-banded fielded door panels of architectural stages; cornice surmounted by lattice-work pediment; the canted corners fluted and headed by capitals. c. 1760. (From Mr. A. H. Hannay.)

construction. In the eighteenth century women's dresses could also be conveniently folded, for the hoop with which they were distended during the greater part of that period was removable, and, however many the dresses, a single hoop would serve for all. Chests of drawers, wardrobes and clothes-presses were used for the large garments, but with the multiplication of bedroom furniture, more convenient receptacles were made for brocade shoes, ruffles, fichus and other small accessories of costume. Two examples of these comparatively rare pieces, dating from the middle of the century, can be seen in Figs. 36 and 37. The first is designed in the pre-Director architectural style, the front, panelled with false drawers framed in fluted pilasters, opening as two doors. The spandrels of the central arch are carved with an interlaced acanthus, and the metal-work is unusually fine.

CUPBOARDS—CORNER.—This section is confined to cupboards made for the corners of a room and fitted with solid doors; those with the upper portion glazed for the display of china being classified as cabinets, and included under that heading (see Cabinets, Figs. 31 and 39). That corner cupboards were known in the early seventeenth century is proved by a reference in Charles I's inventory to "one little three cornered cupboard"; but they do not appear to have become general until the reign of William and Mary. At that time they were introduced as receptacles for china, particularly for the highly prized tea services used when the hostess held her weekly receptions for tea and cards. Decorative Oriental porcelain and Dutch delft were displayed upon the tops of cabinets, scrutoires, chimneypieces and shelves (see Shelves), china in constant use being kept in small corner cupboards, to be under the constant supervision of the mistress.

The earliest examples are of the hanging variety, and generally lacquered. In the Postman for March 8-10th, 1711, Isaac van den Helm, a Dutch cabinet-maker resident in London, offers corner cupboards for sale; but by then this variety of furniture was fully naturalised in England. Fig. 1 is a beautiful example made about the time of William III's death, and showing little trace of alien influence. The doors, framed in pilasters, are decorated by an accomplished hand in black and gold japan on a red ground; the hooded cornice and vase-shaped finials recall the design of contemporary scrutoires, while the cresting of fruit and flowers is finely carved in the manner of Grinling Gibbons. In 1715, Lady Grisell Baillie paid 10s. "for a japan corner cupboard," and Fig. 2 dates from about that year. Here the ground is the familiar black, the drawing of the crowded buildings and figures so closely resembling the design on the doors of a lacquer cabinet already illustrated (see Cabinets, Fig. 20) that there can be little doubt that they





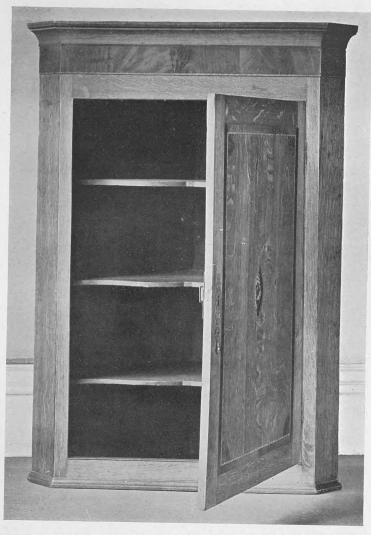


Fig. 9.—Oak Hanging Corner Cupboard with frieze and bandings of mahogany; the door inlaid with a shell and a small chequer border. Height, 3 ft. 5\frac{3}{4} in.; width, I ft. II in. c. 1790. (From Mrs. Percy Macquoid.)

were taken from the same pattern book. The cornice is surmounted by shelves, those in the interior being of undulating outline. Japanned corner cupboards were also made in two stages, while contemporary walnut examples (Fig. 5) were designed on similar lines, with a straight cornice or swan-neck pediment. In Fig. 3, of the hanging variety, the figure of the burr walnut veneer is remarkable, the hooded top being supported on fluted pilasters, and the curves repeated on the fielded door panel.

In the early eighteenth century corner and alcove cupboards frequently formed part of the deal panelling of rooms. "Every corner," writes Celia Fiennes, "is improved for cupboards and necessaries, and the doors to them made suitable to the wainscot." Although, strictly, they cannot be regarded as furniture, a fine example with a coved top and shelves supported on pierced brackets has been given to show what was termed a "buffet" by early Georgian designers (see Buffets, Fig. 20). These alcoves superfluous. By about 1750 glazed china, and in wainscot rooms rendered movable corner cupboards corner cupboards, with the exception of one particular form, ceased to be fashionable. This form, derived a superstructure of graduated shelves. In their *Universal System* (1762) Ince and Mayhew illustrate "ecoineurs," and in the gallery at Strawberry Hill Horace Walpole had two "coins of old Japan." Early in George III's reign Lady Mary Coke writes to a correspondent expressing regret that the coins she ordered before going to Vienna do not resemble the commode chest of drawers, and must be sent back.

By country carpenters corner cupboards were made throughout this period on traditional lines, with doors hung on "H" hinges, and shelves shaped in the early manner. For the construction, oak, pine and a variety of woods were employed, the interiors being almost invariably painted dull red or pale green. A chest of drawers sometimes forms the lower portion of those in two stages, while in another type of standing cupboard the front opens as two long doors, and the back is curved to fit a recess. Such examples generally present a medley of styles and are difficult to date; but in Fig. 6 the setting out of the fielded door panels shows a sense of architectural design, and suggests that this cupboard was made by a skilful craftsman towards the end of Queen Anne's reign. Corner cupboards do not figure in eighteenth century trade catalogues, but they were occasionally made in the prevailing taste. Fig. 4 has the broken pediment centring in a vase with perforated ornament below found on cabinets about 1735: the heading of the central panel is serpentined, and the stiles are decorated with pendants of fruit and flowers painted in their original natural colours. The decoration of a mahogany example in two stages (Fig. 7) is obviously inspired by Chippendale's *Director* style, the swan-neck pediment being filled with a Gothic fret, and the unusually wide canted corners fluted.

No attempt can be made to present an evolution of corner cupboards, for in the second half of the century this variety of furniture was mainly confined to cottages and farmhouses, thus remaining almost unaffected by the development of successive fashions. The influence of contemporary taste is, however, perceptible in the shells and pateræ with which late specimens are often enriched. Fig. 8 shows

## Cupboards

a large mahogany hanging cupboard with a frieze and fluted pilasters of satinwood, the inlay being a provincial adaptation of Sheraton's motives. The traditional fielded panels are, in this case, relieved by satinwood fillets—a very exceptional detail. A familiar combination of woods is seen in Fig. 9, frieze and bandings being of mahogany, while the structure is of oak: the shell inlaid on the centre of the door, and the small chequer border are typical of these country-made pieces. Like their predecessors, Regency designers do not illustrate corner cupboards, and there were no new developments of importance after the end of the eighteenth century.

CUPBOARDS—COURT.—The origin of the term "court-cupboard" is obscure, for, although the prefix is generally held to have been derived from the French court, to the majority of surviving specimens the epithet "short" is, obviously, in-applicable. The court-cupboard is the buffet in an expanded form, with the lower portion enclosed by doors: the evolution of the two is thus practically identical, and is discussed under Buffets. In sixteenth century inventories court-cupboards frequently occur, but, as the term "buffet" is seldom or never used (it is occasionally found as a compound, e.g., "two courte buffet cupboards," at Ingatestone in 1600), it may be assumed that both forms of the Elizabethan sideboard were included under this description. Court-cupboards are sometimes stated to possess a "myddle bottom," suggesting a reference to the middle shelf of the open buffet in three tiers. The mention of carpets in connection with court-



FIG. I.—Oak Court-Cupboard, dated 1610; the frieze and bulbous supports of early character; the panels in the upper portion inlaid with geometrical designs in various coloured woods, the pilasters being contrived as secret receptacles; cornice moulding and hinges not original. Height, 5 ft. 4 in.; length, 4 ft. II in.; depth, 2 ft. 1½ in. (From the Victoria and Albert Museum.)

cupboards also supports this conclusion. It is difficult to suppose they were spread on the high top or narrow shelf of the larger variety, while, on what is now called a buffet, they could be conveniently displayed. In the Turret Chamber at Hardwick, in 1601, there was an inlaid court-cupboard and "a carpet for it of cloth of tyssue and black wrought velvet with red and white silk fringe."

That the term was of wide application seems certain, but the court-cupboard, as now understood, was introduced towards the end of Henry VIII's reign, and a rare example of the earliest type is

illustrated in A History of English Furniture, vol. I, page 40. The doors are carved with medallion heads of English workmanship, the design and decoration being evidently copied from a French or Flemish

original.

Court-cupboards were the most ornamental pieces of furniture in the hall, and in them were kept cups, flagons and other silver vessels, which were taken out for display and for use during meals. William Harrison, writing "Of the food and diet of the English" in 1587, tells us that "as for drink it is usually filled in pots, goblets, jugs, bowls of silver, or at leastwise in pewter, all of which, notwithstanding are seldom set out on the table, but each one, as necessity urgeth, calleth for a cup of such drink as him listeth to have, so that when he hath tasted of it, he delivereth the cup again to some one of the standers by, who, making it clean by pouring out the drink that remaineth, restoreth it to the cupboard from which he fetched the same." In Romeo



Fig. 2.—Oak Court-Cupboard, carved with a variety of patterns; the upper portion centres in two arches, and the supports are of yew; the cornice moulding not original. c. 1625. (From Ockwells Manor.)



Oak court cupboard, carved and inlaid with a variety of patterns; the frieze rests on bulbous supports with Ionic capitals; centre door framed in grotesque caryatides; outer stiles fluted and decorated with split balusters.

Height 5ft. 5in., Length 5ft., Depth 2ft. c. 1615. (From Mr. W. Simpson.)

To face page 196





Oak court cupboard, carved and inlaid with a variety of patterns; the frieze rests on bulbous supports with Ionic capitals; centre door framed in grotesque caryatides; outer stiles fluted and decorated with split balusters.

Height 5ft. 5in., Length 5ft., Depth 2ft. c. 1615. (From Mr. W. Simpson.)

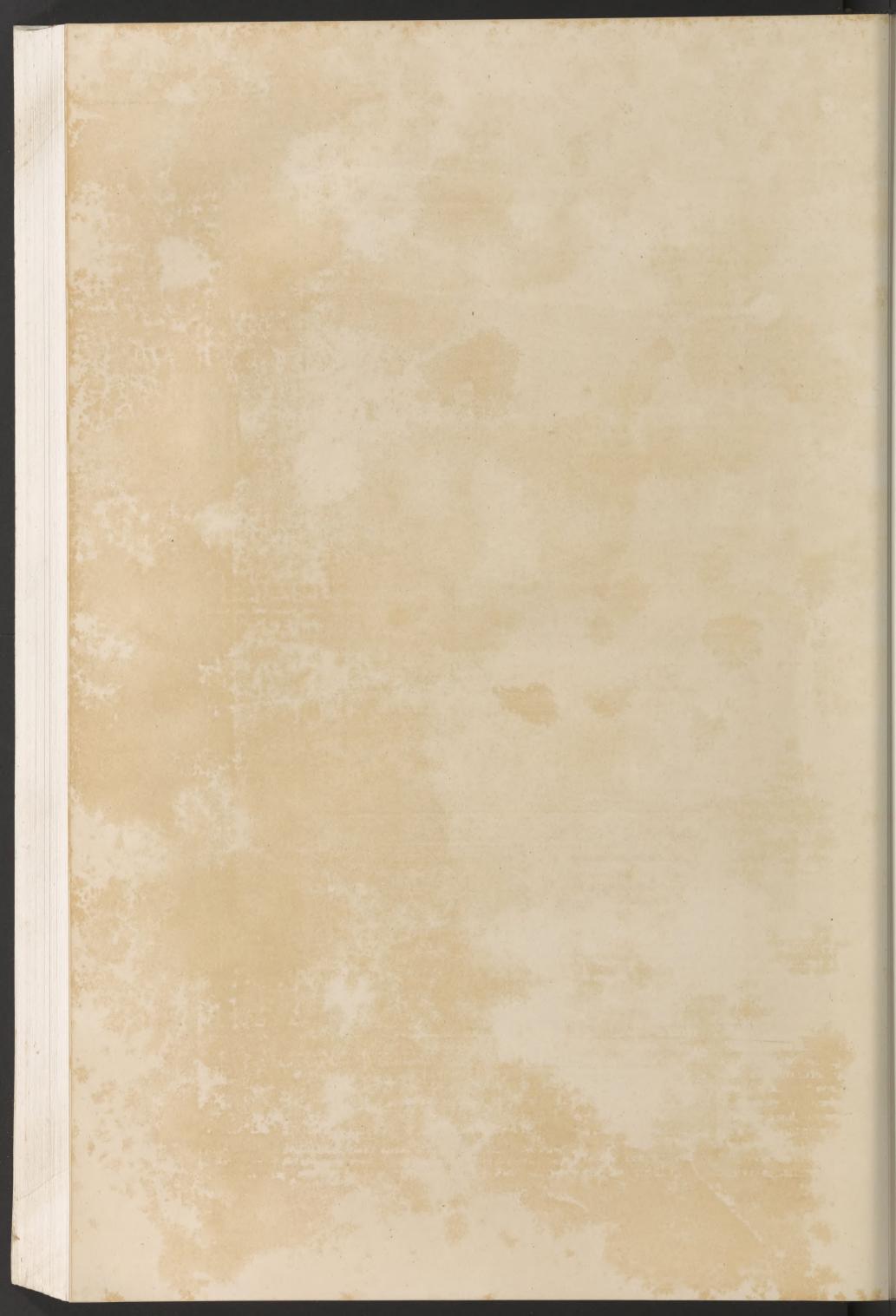




Fig. 3.—Oak Court-Cupboard; the frieze, carved with a guilloche-pattern, rests on supports of ovoid form; the decoration with the mouldings suggests a date c. 1635. (From Mr. L. Breitmeyer.)



Fig. 4.—Oak Court-Cupboard; the panels inlaid with birds and floral arabesques in dark and light woods, stereotyped patterns being repeated in the carving; the cornice not original. c. 1640.



Fig. 5.—Oak Court-Cupboard; the panels inlaid in dark and light woods; the carving in low relief, and supports of baluster form. Height, 5 ft. 6 in.; length, 5 ft.  $2\frac{1}{2}$  in.; depth, 2 ft. 11 in. c. 1635. (From Mr. Harold Peto.)



Fig. 6.—Oak Court-Cupboard, richly carved with palmated chain patterns; the decoration of the columnar supports an unusual feature; cornice and plinth mouldings additions. c. 1640. (From Mr. W. J. Fieldhouse.)

and Juliet, when the hall is cleared for revels, the servants are told to remove "the court-cupboard" and "looke to the plate"; and in Chapman's Monsieur D'Olive, of 1606, there is a less familiar allusion "to my court cupboard with its furniture of plate." As early as 1575 two "courte cubbordes" in the Great Chamber at Lambeth Palace are described as already "old" in an inventory of Archbishop Parker's goods. There were a number in other parts of the house, one in the Presence Chamber being covered with "a cubord clothe of needlework." When an inventory of the contents of Cranborne Manor was taken for the second Earl of Salisbury in 1614 the house was plentifully supplied with this variety of furniture. In May, 1643, it was plundered by the troops of Lord Hertford and Prince Maurice, and, among many other valuables, six courtcupboards were carried away. At Whitehall, during the Protectorate, there were "two old courte cupboards in the late King's withdrawing room" these being reclaimed by Cromwell's family after his

Court-cupboards were to be found in the houses of gentlemen and yeomen throughout the seventeenth century, and in the provinces were produced until a considerably later date. For halls and parlours they were occasionally made of walnut, while a simpler variety, in oak, commonly described as "a plaine joyned courte cupboard," also formed part of the bedroom furniture.

In early specimens the proportions are those of a buffet, the two stages are divided by a drawer, and the cupboards in the upper portion are sometimes splayfronted. After 1600 the height of the lower stage was considerably increased, and the drawer was often omitted. Those remarkable for a high degree of finish can generally be traced to the Eastern Counties; richness of ornament is particularly associated with Devonshire and Somerset; while Wales and the Welsh border produced a distinct type, with an additional stage surmounted by a canopy, known as a "cwpwedd tridarn." This variety suggests an evolution from the mediæval dresser, but represents a late development, and on enriched specimens the carving is

redundant and coarse. In Fig. 1, dated 1610, the character of frieze and bulbous supports is early in carving and sentiment. The panels in the upper portion, inlaid with geometrical designs in coloured woods, are bordered with a chequer pattern; the pilasters are contrived as secret receptacles, the capitals lifting up, and the arcaded motive is repeated on the sides. The cornice moulding is a modern addition and something of an anachronism, for on court-cupboards of this date cornices were invariably extremely shallow. Plate X is almost contemporary in date, but already the early purity of design has disappeared, every available space being filled with marquetry or carving. The semi-barbaric treatment of the dragons on the frieze contrasts with the beautiful disposition of ornament on

this member in Fig. 1, and the grotesquely carved carvatides are quite out of scale with the shields bearing a mask, that form the lower portion of the pilasters. The inlay on the central panel is traditional from Elizabethan times, but the bulbous supports and their neckings show the beginning of the attenuation which was to be carried much farther as the century proceeded: split balusters on the outer stiles, another detail of late Elizabethan origin, are cleverly combined with flutings. The frieze of Fig. 2 is closely carved and overhangs a frontage centring in two arches flanked by plain doors, the wide intermediate stiles being decorated with a guilloche. The supports have become smaller, but here they are exceptionally interesting, for they are of yew, vigorously carved, and with Ionic capitals, their ruddy colour affording a pleasant contrast to the darker oak; in the lower stage the



Fig. 7.—Oak Court-Cupboard, surmounted by a canopy; the baluster supports are degenerate, the decoration being confined to broad flutings; the trefoil-headed hinges original. c. 1665. (From Mr. C. H. F. Kinderman.)

doors are headed by flutings, rails and stiles indicating a date about 1625. The diameter of the supports is not a certain guide to the chronological arrangement. In Fig. 3 they are ovoid, and retain little trace of the cup and cover motive. The lozenges on the doors and the thin mouldings prove this cupboard to be at least ten years later than the last example.

The prolongation of the stiles to form feet emphasises the somewhat clumsy proportions of Fig. 4. The doors are inlaid with disconnected floral arabesques in dark and light woods, and, though the shallow carving shows the growing tendency to mechanical repetition, the whole effect

is rich in colour and picturesque in design; the supports are vase-shaped, a fashion that commenced about 1630. For the decoration of the framework in Fig. 5 the craftsman has contented himself with an upright incised leafage and arabesque strapwork in very low relief; the inlay is of the same scattered character as in the preceding court-cupboard, but turned balusters mark the introduction of a new form of support. Fig. 6 is an unusually rich specimen of about 1640, with a palmated chain pattern ingeniously varied in the carving, the decorated columnar supports being another original departure. The florid treatment, though somewhat overdelicate, is an interesting expression of a style of decoration now about to disappear, the introduction of a thistle on the upper doors suggesting a Scotch origin. A Cromwellian court-cupboard dated 1658 (Fig. 8) shows the gradual discarding of ornament almost completed by the last years of the Protectorate. About this time pendants often took the place of columnar supports, but a more slender type of baluster still remained popular.



Fig. 8.—Oak Court-Cupboard, dated 1658; turned pendants at the corners of the frieze, and the upper portion carved with conventional patterns. (From Ockwells Manor.)

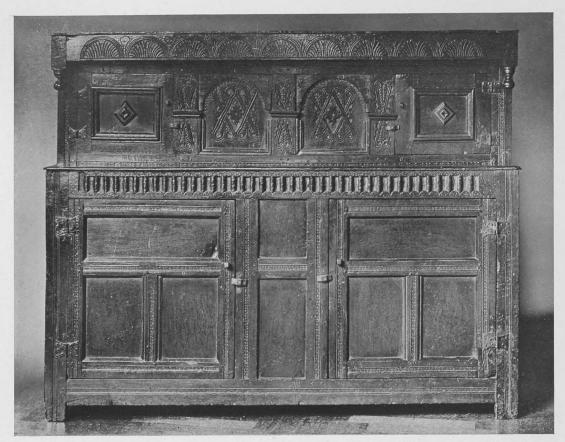


Fig. 9.—Oak Court-Cupboard; upper portion centres in two arches framed in pilasters intersected by mouldings; the stiles and muntins decorated with incised patterns. Height, 5 ft.; length, 6 ft. 1 in.; depth, 1 ft. 11 in. c. 1670. (From Sir William Plender.)



Fig. 10.—Oak Court-Cupboard; frieze supported on ringed taper columns, and panels of upper portion conventionally carved; framework boldly nicked. c. 1675. (From Mr. Oliver Baker.)



Fig. 11.—Oak Court-Cupboard, carved with palmated chain patterns, and dated 1678. Height, 5 ft. 8 in.; length, 5 ft. 6 in.; depth, 1 ft. 9 in. (From Mr. Martin Buckmaster.)



Fig. 12.—Oak Court-Cupboard of "tridarn" type, dated 1696; the cornice deeply moulded, and the middle shelf carved with a wave-leaf pattern; the doors and centre compartment fielded. (From Mr. Oliver Baker.)



Fig. 13.—Oak Court-Cupboard of "tridarn" type. The mouldings and ornament suggest a date c. 1700. Height, 4 ft. 10 in.; length, 4 ft. 3 in.; depth, 1 ft. 9 in. (From the Lygon Arms, Broadway.)



Fig. 14.—Oak Court-Cupboard of "tridarn" type, dated 1702. The turned knob handles are characteristic of late specimens. (From Mr. A. de Navarro.)

## Cupboards

After 1650 these cupboards were often made greater in length than in height, the maximum of accommodation being desired in place of the earlier decorative character. They were no longer fashionable, and it is noticeable that courtcupboards are never mentioned in the inventories of the later Stuart kings, though Charles I possessed a considerable number. In Fig. 7 there are fourteen panels, six forming doors, and this structure is surmounted by a plain canopy intended for the display of ornamental earthenware and pewter: here the decoration is confined to broad flutings, the thin plank-moulded top continuing the earlier Jacobean tradition. Slender balusters represent the last phase of these supports, but in the original hinges slight Gothic influence is still discernible. Fig. 9 is another of these cupboards greater in length than in height, and decorated with the economy of effort that now replaced the vigorous carving of earlier times. The hand of a village craftsman can be clearly traced in the crudely incised masks which fill the spandrels of the lunette pattern on the upper frieze, and in the disposition of ornament on the arcaded panels. A curious form of conventional floral decoration is neatly grounded out on the upper panels of Fig. 10, stiles and muntins being carved with a bold nicking. In Fig. 11 the decoration consists of palmated chain patterns, and the poverty of execution is largely compensated for by a lustrous surface acquired through long polishing: the frieze bears the date 1678 and the initials R.S., lightly incised, as if the carver had stopped short before completing his work. The division of the cupboard doors into one horizontal and two vertical panels is very characteristic of this time, and may be observed on all the last three specimens.

Court-cupboards continued to be produced by country craftsmen on traditional lines until a much later date, with ornament growing ever more decadent. In the eighteenth century it was confined to simple incised patterns, and sometimes the panels are mere slabs of wood, without any attempt at framing. The Welsh and border counties type, in three stages, with a canopy and an upper shelf, on which earthenware and pewter could be set out, is illustrated by Figs. 12, 13 and 14. In the first, dated 1696, the middle shelf has a dentelled cornice, and is carved on the front with a waved-leaf pattern; the door panels in the centre compartment are fielded, those below being perfectly plain. Globular pendants of similar character may be observed in two further specimens of this "tridarn" type (Figs. 13 and 14), and the mouldings also correspond. After this time court-cupboards were gradually superseded by the familiar farmhouse dresser (see that Section) for purposes of display.

CUPBOARDS—FOOD AND LIVERY.

—The examples included in this section are all ventilated in various ways



Fig. i.—Standing Oak Cupboard for Food; the panels perforated in late Gothic window tracery, and devices of disputed significance; the underframing is a later addition. Height, 5 ft.  $4\frac{1}{2}$  in.; length, 4 ft.  $1\frac{1}{2}$  in.; depth, 2 ft. c. 1500. (From the Victoria and Albert Museum.)



Fig. 2.—Standing Oak Cupboard for Food, with four panels and two doors perforated in late Gothic tracery; the lower panels are of linenfold, and the carved under-framing centres in a pendant. Height, 4 ft. 2 in.; length, 4 ft. 6 in.; depth, I ft. 8 in. c. 1530. (From Captain N. R. Colville.)

for food. The name "livery cupboard," now generally applied to such receptacles, appears to be derived from the allowances of food and drink, which in great houses were livrée, or delivered out, to members of the family, guests and retainers. An account of such a distribution is found in the Liber Niger of 1483, where we are told that every retainer received "for his Livery at night, half a chet loaf, one quart of wine, one gallon of ale; and for winter livery from All-Hallowtide till Easter, one percher wax, one candle wax." A generation later Cavendish describes the dispensing of liveries in his account of the splendid reception given by Wolsey to the Grand Master and Maréchal of France, who, with a retinue of a hundred gentlemen-inwaiting, visited the cardinal at Hampton Court Palace in October,

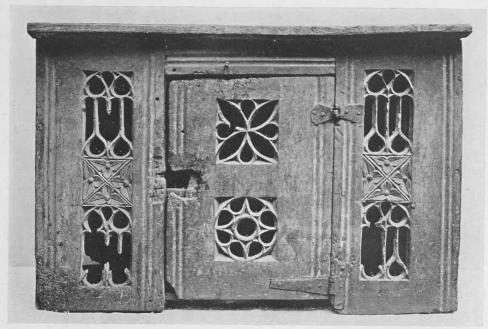


Fig. 3.—Oak Food Cupboard; the door and panels on either side perforated in late Gothic tracery, and framed in channel mouldings. The interior fitted with two shelves. Height, 2 ft. 1 in.; length, 3 ft. 2 in.; depth, 1 ft. 6 in. c. 1500. (From the Victoria and Albert Museum.)

1527. While Wolsey talked to his guests after supper "all their liveries were served to their chambers," and throughout the house every room was furnished with "a bason and a ewer of silver some gilt and some parcel gilt, and some two great pots of silver in like manner, and one pot at the least with wine and beer, a bowl or goblet, and a silver pott to drink beer in; a silver candlestick or two with both white lights and yellow lights of three sizes of wax." A torch, a loaf of bread and a roll of the finest flour complete this catalogue of provisions, which would have required a cupboard of considerable size to contain them.

The lavish scale of Wolsey's hospitality rivalled the munificence of Continental rulers. When he visited Charles V at Bruges, the Emperor's officers went through the town every night from house to house and distributed very similar liveries where "any Englishman lay or resorted." The ordinary livery consisted of bread, beer and candles; and Edmund Spenser, in his *View of the State of Ireland*, published in 1596, uses the word in a still narrower sense, writing that in great Irish houses "the liverye is sayd to be served up for all night, that is theyr nyghtes allowance of drinke."

These liveries were kept in cupboards in the bedrooms that they might be available during the night, and from the early sixteenth century references to "livery cupboards" frequently occur in inventories.

From the descriptions given, it is not possible to determine their precise character. The building contract for Hengrave in 1516 specifies that the hall is to be fitted with cupboards made without doors in "ye facyon of livery;" but later examples are sometimes stated to be of wainscot and fitted with locks and keys. At Ingatestone, in 1600, there were a number of these cupboards in the bedrooms, the tops covered with "cloth of Turkey work" or some other material; one was of "wal-nutree carved," while another, in 'Mr. Petre's lodgings," had "a bottom and two close cupboards." As late as 1649, a widow of Bury bequeathed to her daughter "a posted settwork bedstead and livery cupboard to it," the association of the two pieces of furniture implying that the cupboard contained food for consumption at night.

The earliest surviving food cupboards date from the beginning of the sixteenth century, and were, no doubt, used in the great hall or in the solar, where the lord and lady of the household often dined apart from their retainers. A celebrated example, found at a farmhouse at Burwarton in Shropshire and now in the Victoria and



Fig. 4.—Oak Food Cupboard, carved and inlaid with a chequer pattern in box and holly; the doors filled with turned balusters and perforated scrollwork. c. 1600. (From Mr. Francis Mallett.)



Fig. 5.—Oak Splay-fronted Food Cupboard, carved and inlaid with a bold chequer pattern; the deep frieze supported on bulbous columns. c. 1615. (From Mr. Frank Partridge.)



Fig. 6.—Oak Food Cupboard, surmounted by an open arcaded superstructure, with dentel cornice, and turned finials at the corners; the panels and framework closely carved with guilloche and palmated chain patterns. c. 1645. (From Mr. F. Harper.)

Albert Museum, is seen in Fig. 1. The panels of the front, two of which form doors, are perforated in Perpendicular window tracery and devices of disputed significance. It has been suggested that the cupboard belonged to Arthur Prince of Wales, because the devices on either side of the lower door resemble feathers, while the crocketed gable above is held to represent the letter "A." The prince lived for a time at Tickenhall Manor, not far from Burwarton, a circumstance which gives a certain plausibility to the theory, but the so-called feathers are quite unlike the Royal badge shown in Prince Arthur's Book, a manuscript preserved at the College of Arms. Traces of vermilion colour are still discernible, and, with the exception of the underframing, the piece is in untouched condition. Another food cupboard (Fig. 2) represents the same school of carving, and was also found in a West Country farmhouse. Still essentially Gothic in character, it is an interesting relic of a time when mediæval art was almost extinct. Three of the openwork panels in the upper stage are roughly carved with grapes and vine leaves, the craftsman disregarding uniformity of pattern or symmetry of arrangement; the doors are perforated with geometrical wheels, and the linenfold is of a late variety. The underframing in this case is original, the spandrels, filled with Gothic leafage, centring in a pendant. Both these cupboards have a moulded framework, but Fig. 3, which is of earlier date than the last example, is formed of planks pegged together and finished near the edges by a rude channel moulding. The openings in the door are filled with geometrical devices, while the side panels are perforated in late Gothic window tracery and carved with a diaper of trefoil ornament.

Towards the end of the sixteenth century these food cupboards with openwork panels in Gothic taste were superseded by another variety with turned spindles in the doors, and framework carved in the Elizabethan manner. Fig. 4 dates from about 1600, and is inlaid with the favourite chequer pattern of ebony and holly. Here the balusters are of early character, and the traditional method of ventilation survives in the perforated scrollwork below the door transoms. The plinth is divided by pilasters of a type often introduced in Elizabethan woodwork, and the central panel opens with a key, forming what is called a

"close cupboard" in contemporary inventories. In Fig. 5 the design resembles that of a splay-fronted court-cupboard, both stiles and rails being coarsely inlaid and the frieze quite out of scale with the remainder of the structure: the attenuated supports, stop flat channel mouldings, and straight balusters show that the piece is not within the sixteenth century. Another variety, with an open superstructure for earthenware or pewter, is seen in Fig. 6. A dentelled cornice with knobbed finials at the corners surmounts two depressed arches centring in a pendant; the panels are closely carved in the taste of about 1645, and the door is filled with two rows of balusters divided by a transom. Fig. 7, possibly a few years earlier, is notable for its studied proportions and the very effective rendering of the traditional vine pattern on the stiles. In the highly exceptional food cupboard (Fig. 8), the cornice is corbelled out, and the front and sides are perforated: the pendants on the stiles are headed by charming strapwork ornament, and with the free use of applied bosses indicate a date towards the end of Charles I's reign. Later examples are generally of rough construction, but Fig. 9 is the work of a skilful cabinet-maker. It is veneered throughout with walnut, an extremely rare feature, the beautifully turned balusters being also of that wood; on its inner surface the back is inlaid with boxwood ovals.

The custom of serving liveries was probably discontinued, with other traditional observances, during the Rebellion, never to be resumed. Even at an earlier date it was confined to great establishments, and many seventeenth century food cupboards were, no doubt, made for yeomen's houses. They are also found in churches, where they were used to contain bread distributed to the poor in accordance with the wills of charitable persons. At St. Albans Abbey there are two good examples, dating from Charles I's reign, and still devoted to their original purpose.

In the eighteenth century this type of receptacle was rarely made, being replaced by a larger variety, with the top portion ventilated for food, and by the combined settle and bacon cupboard, sometimes found in farmhouses. It is a reasonable inference that the "livery cupboards" mentioned in seventeenth century inventories resembled examples of that date illustrated here, for no other variety to



Fig. 7.—Oak Food Cupboard; stiles carved with traditional vine pattern, and sides with a rosaced guilloche; the balusters turned in the manner of c. 1640. Height, 2ft. 5 in.; length, 2ft. 5 in.; depth, 8 in. (From the Victoria and Albert Museum.)



Fig. 8.—Oak Food Cupboard; the cornice corbelled out, and the front and sides perforated, the centre panel opening as a door. Height, 2 ft. 10 in.; length, 3 ft.  $2\frac{1}{2}$  in.; depth, 1 ft. c. 1650. (From Mr. Fred Skull.)

## Cupboards

which the term is obviously suitable appears to survive.

CUPBOARDS—STANDING.— References to "standinge cubbordes" are sometimes found in early inventories, but the exact significance of the description cannot be determined. It probably implies that the cupboard stood on legs; but for purposes of reference they cannot be classified on so uncertain a basis. Two examples to which the term is now popularly applied will be found illustrated in the previous section (Figs. 1 and 2). An inventory of the contents of Howard House, drawn up in 1588 mentions "a standinge cubbord havinge a curious carved frame of antiques with divers inlaid workes." At that date pieces of furniture now known as buffets were commonly termed cupboards, and, as the shelves rest on bulbous supports, it is possible they are implied in some of the contemporary references to standing cupboards.



Fig. 9.—Food Cupboard, veneered with walnut on a foundation of oak; the doors filled with finely turned balusters. Height, 3 ft. 1 in.; length, 3 ft. 2½ in.; depth, 11½ in. c. 1680. (From Denston Hall.)

CURFEW (see CHIMNEY FURNITURE).

CURRICULE OR CURUL CHAIR.—A term employed by Sheraton in his Cabinet Dictionary (1803) for a chair of classical pattern with a semicircular back and elongated seat. He defines the word curricule as a "chaise of two wheels," obviously taking the name of the chair to be derived from it. The sella curulis of the Roman senator no doubt suggested the original pattern.

CURTAINS (see Hangings).

CURTAIN CORNICES (see Cornices).

CURTAIN - HOLDERS. — Metal holders, usually gilt, for gathering curtains back and keeping them in place. The earliest examples date from the second half of the eighteenth century, and generally embody Adam motives, taking the form either of an enriched metal loop (Fig. 1) or a plaque fixed to the end of a rod over which the curtains could be hung (Fig. 2). In the early nineteenth century they were sometimes made of stamped tin gilt, the decoration becoming gradually debased.

cushions.—Cases of woven stuff, leather or needlework stuffed with some material, such as hair, down or feathers. Round and square cushions with tasselled corners, pinched in at the sides, are frequently shown in early illuminated manuscripts arranged on benches and settles, the coverings generally matching the





Fig. 1.—Gilt Metal Curtain-Holder. c. 1780. (From Syon House.) Fig. 2.—Gilt Metal Curtain Holder of patera form. c. 1790. (From Clandon Park.)

bed-hangings. In great houses, during the sixteenth and early seventeenth centuries, cushions formed a very important part of the furnishing, being used for chairs and window seats and also upon the floor. Queen Elizabeth, according to contemporary accounts, spent the last days of her life propped up by cushions on the floor, staring into vacancy. The inventories of Catherine of Aragon and Henry Fitzroy, Duke of Richmond (d. 1527) mention several sets of cushions, both long and square, the following entries giving some idea of their richness:

Item, foure square cusshyns, the outesides of everye of theme clothe of tissue, and the backsides pleyne clothe of golde, everye of theme cont' III quarters of a yarde square and upon theme alle VII knoppis withe tasselis of red silke and

Item, II newe cusshons of clothe of golde, buttoned and tasselled with golde, IIII tasselles wanting.

Damask and velvet were also favourite materials, while at Leicester House, in 1588, among many others, four square cushions are inventoried, "all of blacke and purple figured sattin, and made of an old gowne of my Ladye's." The Hardwick inventory of 1601 shows that house to have been plentifully supplied with cushions for the chairs and window seats. They were of silk or velvet with

fringes, tassels and buttons, the embroidery being very fully described.

Graduated sets of cushions, three or four in number, were frequently made for use on day-beds. Examples dating from about 1600 can be seen at Hardwick, and a set embroidered in Queen Anne's reign was formerly at Quenby (see DAY-BEDS, Figs. 1 and 6). With the development of upholstered furniture in James I's reign cushions diminished in number, becoming objects of luxury rather than of necessity: those described in later inventories seldom rival the magnificence of the Tudor examples. In addition to their use on furniture, cushions continued to be in request for window seats, Celia Fiennes, visiting Mr. Ruth's house about 1695, notices that "all the windows in all the rooms had cusheons." At this period they were covered with velvet, damask, needlework, tapestry and various other materials. They contributed greatly to the comfort of the luxurious sofas which became fashionable in the eighteenth century. In the *Director*, Chippendale reminds the reader that they must not be omitted even when not shown in the design, and writes of one of his sofas that "when made large they have a Bolster and Pillow at each end and Cushions at the back, which may be laid down occasionally, and form a mattress" (see Needlework).

CUSPS.—Cusps are defined by Parker in his *Glossary of Architecture* as the projecting points forming the featherings or foliations in Gothic tracery, arches, panels, etc. The various forms of cusps employed in mediæval architecture are found reproduced on contemporary woodwork and furniture

(see CHESTS, Figs. 5 and 13).

The use of cusping as carved ornament was revived in the middle of the eighteenth century, during the ascendancy of Gothic taste, this motive being introduced by Chippendale and his contemporaries into splats of chairs and lattice-work decoration of panels, etc. The stand of a mahogany and gilt cabinet, made for Horace Walpole, affords a good example of pseudo-Gothic cusping (see Cabinets, Fig. 42).

CUTWORK (see Fretwork).

CYPRESS (CUPRESSUS SEMPERVIRENS).—A native of Persia and the Levant; hard, very durable, reddish wood, close-grained and compact. As early as 1397 John of Gaunt bequeathed a chest of cypress in his will. Evelyn mentions its use for chests—"resisting the worm and moth." Two coffers, or chests, constructed of this wood, and dating from the early seventeenth century, are in the Victoria and Albert Museum.—J. C. R.



AMASK.—A silk figured fabric, largely used for hangings and upholstery. The name is derived from Damascus, which, in the twelfth century, achieved a world-wide reputation for the weaving of splendid patterned stuffs. From there the manufacture spread to Italy: Venice and Genoa being the chief European sources of supply until late in the seventeenth century. The use of this material was introduced into England in the early Middle Ages, and in *The Squire of Low Degree*, a thirteenth century metrical romance, we read of—

Damask white and azure blewe well diapered with lilies new.

By the sumptuary laws of Edward IV the wearing of it was prohibited to anyone below the degree

of a knight, except the officers of the King's household.

Damask was sometimes used for the celours and testers of contemporary State beds, and the white silk with which Edward IV caused a bedroom and bed to be hung for the reception of the Burgundian Ambassador (see Beds, page 22) was, no doubt, a patterned damask. It is said to have been first manufactured in England about 1570, when a number of Dutch and Flemish weavers settled here as a result of the Duke of Alva's ravages in the Low Countries. Throughout the Tudor period damasks of various colours appear to have cost about 8s. a yard; while, in 1613, Sir Richard Boyle notes in his Diary that he has paid an upholsterer £3 for covering chairs, stools and "a window cusshen" with 5 yd. of damask. At the end of James I's reign Lord William Howard's steward paid £12 10s. for "25 yeardes of damaske for table cloathes," the term by then being also applied to linen with a woven pattern in imitation of the silk (Northumberland Household Books).

Blue and red damasks were constantly employed for the extravagantly upholstered beds of the late seventeenth century (see Beds, Plate I and Figs. 22, 23 and 24), and, though such hangings were sometimes imported, they were often woven at Spitalfields, Norwich and in many other places. By Charles II's time, English silk-weaving had become a flourishing industry. A proclamation for its encouragement was issued as early as 1638, damask being mentioned among the fabrics that were to be bought at home. After the Revocation of the Edict of Nantes (1685) letters of naturalisation were granted to a large number of Huguenot refugee silk weavers, who much improved the design of silk fabrics. It is said that by 1689 40,000 families were living by silk-weaving in England, but the number is probably

exaggerated. References to damask hangings and upholstery constantly occur in contemporary literature. Celia Fiennes found this material in the majority of the great houses she visited. At Windsor, in 1698, there were "Damaske chaires and window curtaines" in the large dining-room, a half-tester bedstead in the King's bedchamber being hung with "Crimson and Green damaske, inside and outside the same hangings." The diarist records that Lord Orford's house at Newmarket was "finely furnished with differing coull'd Damaske and velvets, some ffigured and others plaine." In spite of the excellence of Spitalfields silks, French and Italian damasks were still considered preferable by those who could afford them. When the Duchess of Marlborough was collecting materials for the furnishing of Blenheim Palace she enlisted the help of the Earl of Manchester, at that time in Venice. She approved the patterns of yellow and green damask he sent to her, and ordered sufficient to make chair covers and window and door curtains all en suite in the Italian manner. In 1707 she writes, "my Lord Rivers has two pieces making of yellow damask. He sent the pattern from England Drawn upon paper. The only difference is that when it is a new pattern they must be paid for setting the loom." The following year she asks Lord Manchester to have 1,300 yd. of green damask, 600 yd. each of yellow and crimson, and 100 yd. of scarlet made for her, adding, "Your Lordship says scarlet is the more difficult color, and seems to think they do not dye that so well as we." As a result of this fashion for foreign materials, the bulk of the silk produced at home was sold as "French make," whether this was actually the case or not.

Damask, either imported or of native manufacture, remained a favourite material in important houses throughout the eighteenth century. Chippendale's bills contain numerous entries of damask covers and hangings supplied by him, or made up from material in his clients' possession. In October, 1772, he charges Sir Edward Knatchbull of Mersham Hatch £52 10s. for "150 yds of fine Blue Mix'd Damask at 7/-," and in the same year, for David Garrick's house in the Adelphi, he made "3 Festoon Window Curtains of your Crimson Silk Damask." For State beds this material was a favourite hanging, and an example at Harewood, dating from about 1770, has a red damask valance, draped, fringed, tasselled and lined with cream-coloured silk. In their *Universal System* (1762–63) Ince and Mayhew

write that a dome bed which "may be esteemed among the best in England" was hung with blue damask and richly fringed. Hepplewhite also recommends satin, figured or plain, for beds where "a high degree of elegance was wanted."

(For an account of damask used for wall hangings, see Hangings.)

DARLY, MATHIAS. — A designer, publisher, engraver and caricaturist. He is said to have begun life as an architect, after-

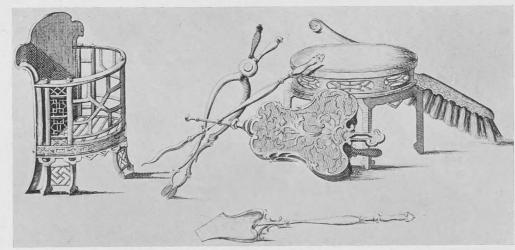


Fig. 1.—Chimney Furniture from Mathias Darly's New Book of Chinese Designs, 1754.

wards giving up that profession to start business as a publisher with a partner named George Edwards. Early in his career he is found at various addresses in the Strand, his shops being distinguished by the sign of the "Acorn" or "Golden Acorn." At that time he advertised to teach ladies and gentlemen the use of the dry needle, engraving, etc., Anthony Pasquin being apprenticed to him to learn the latter art. He was also one of the first dealers in prepared artists' colours and materials. In 1754 he issued a New Book of Chinese Designs in conjunction with Edwards, which was sold by the authors at the "first house on the right Northumberland Court Strand and also in Westminster Hall." It is stated to be "calculated to improve the present taste," a phrase also used by Chippendale in his preface, and, among many designs for bridges, temples and garden houses, contains a few plates of furniture. Although far removed from the true spirit of Oriental art, these designs show distinct originality, the chimney furniture illustrated being, no doubt, for a Chinese room. In this same year Darly engraved the majority of the plates for the first edition of Chippendale's Director, but the suggestion which has been advanced, that he was responsible for the designs, is sufficiently refuted by Chippendale's original drawings preserved in the Metropolitan Museum, New York, and in the Victoria and Albert Museum.

Darly's most important work, entitled A Compleat Body of Architecture, appeared in 1770. This book, which is among the most notable architectural publications of the period, was formerly ascribed to another author of the same name, but there now seems good reason to suppose that it is by Darly of the Chinese Designs. He was a strong supporter of the popular cause, and warned John Wilkes of an attempt on his life. About the same time he addressed another letter to the Liverymen of London, in which he styles himself "Math. Darly Citizen and Clock maker," a baffling description, unless, as Miss Constance Simon suggests, he was admitted to the guild as a designer. He was a member of two well known art societies, and exhibited numerous architectural studies and designs for vases; but his contemporary fame rested mainly on his political prints, and in J. T. Smith's Nollekens and his Times he is alluded to as "the famous caricature print seller." The date of his death is not known, but no caricatures bearing his signature were issued after 1780.

DARNIX—DORNECK—DORNIX.—A term now generally used for chequered table linen, but formerly applied also to a coarse variety of damask made at Tournay in Flanders, of which the Dutch name was Dorneck. This material was introduced into England in the fifteenth century. In the regulations for the procession of the crafts and companies on Corpus Christi day, 1553, the eighth place is assigned to the Dornick weavers; and by an Act of 1552 Norwich obtained a monopoly of the manufacture.

Charles I's Book of Rates gives the duties paid on the various imported varieties, and also:

Darnix of English making		
the yard c	0	9
called coverlets, Eng. the		
_ piece	3	4
Tapestry or Dornix hangings,		
of what sort soever made		
in England whereof any		
part wool		IO

## DAY-BEDS (see Couches).

DEAL.—A term commonly applied to the wood of the Scots pine (Pinus sylvestris). There are two general varieties, yellow and red deal. The former appears to have been used almost exclusively in carcass work (when oak was not so employed) for veneered furniture in the second half of the seventeenth and in the first half of the eighteenth centuries. But after 1750 much of the deal used was the red variety. Evelyn writes in Sylva (1664):

. . heart of Deal, kept dry, rejecting the albumen and white is everlasting, nor does there any wood so well agree with the glew . . . and I am sure we find it an extraordinary saver of oak where it may be had at reasonable price.

Sheraton thus explains the term "deal" in his *Cabinet Dictionary* (1803):

from Deel, Dutch for a part, quantity or degree of. Hence fir or pine timber being cut into thin portions they are called deals.

—J. C. R.

DECAIX.—A French metal-worker largely employed by Thomas Hope for carrying out the enrichments of his designs. In his *Household Furniture and Decoration* (1807) Hope refers to Decaix as a "bronzist" (see Cabinet-Makers, Vol. I, page 179).

DECANTER STANDS (see Coasters).
DECKER WORK (see Needlework).

DENTELS — DENTILS. — An ornamental detail consisting of a series of small rectangular blocks with spaces between them, generally placed in a cornice moulding and, more rarely, within the break of a pediment. A dentelled cornice is frequently found on mahogany bookcases and cupboards (see

DERIGNEE ROBERT.—A carver who supplied carved and gilt furniture for the Royal palaces in the reign of William and Mary. In 1691 he made for Kensington Palace, at a cost of £20, "a great wainscott frame for a glasse 10 feet long and seven feet wide in her Mat's closett, carved with figures and gilt with gold."

those Sections).

DESKS—READING, WRITING, AND MUSIC.—A desk is a piece

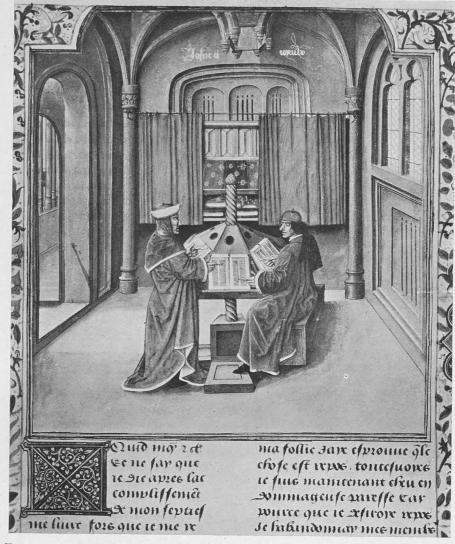


Fig. 1.—Desk, revolving on a spiral column; from an MS. of Boccaccio's Livres des cas des Malheureux nobles hommes et femmes, in the British Museum. c. 1485.



Fig 2.—Revolving Desk, supported on a bracket and a solid base; from an MS. of Le Miroir Historial in the British Museum. c. 1485

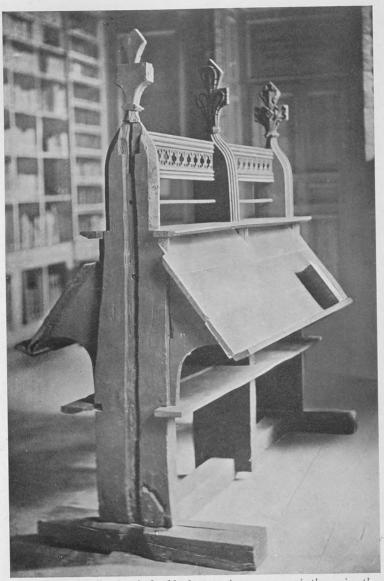


Fig. 3.—Oak Desk of double lectern form; one of three in the Cathedral library at Lincoln, showing the monastic type of library fittings: the cornice carved with Gothic quatrefoils, and the uprights surmounted by trefoil-headed finials. c. 1450.



Fig. 4.—Oak Desk with hinged lid and well for books; back and sides arcaded with late Gothic tracery; two carved lions' masks at upper corners of the plain front. Height, 3 ft. 2 in.; length, 2 ft. 9 in.; depth, 1 ft. 9 in. c. 1500. (From V. and A. Mus.)

of furniture for reading or writing, the distinctive feature being a sloping front to support a book or writing material. Under this heading many dissimilar objects are included, their character being determined by the particular purpose for which they were made. The desk principle, embodied in a sloping front, is closely connected with the evolution of bookcases and enters into the structure of bureaux, the latter representing a more modern development, in which desk and chest of drawers are generally combined. Early varieties may be considered in a double aspect, the fittings of mediæval collegiate and monastic libraries differing appreciably from those designed for private use. At Oxford, long before separate colleges were founded, a number of books in the possession of the University were kept "chained upon desks in St. Mary's chancel and church." This method of disposing of them was copied from monastic precedents, and when permanent libraries were established by colleges in the fifteenth century, the fittings were adapted from the desk or lectern used in the services of the Church. These massive oak desks, designed to accommodate several readers were ranged down the sides of a large room occupying spaces between the windows, the volumes being secured by chains to a bar fixed above or below the sloping front. A fifteenth century metrical translation of Palladius' De Re Rustica mentions that every clerk might study metaphysics, natural science, morality and theology in the universal library at Oxford, furnished by Duke Humphrey about 1450 with books in twelve "deskes" like "half a strete." This arrangement was also adopted by individual colleges and by the great monastic foundations. Three desks contemporary with those provided by Duke Humphrey are preserved in the cathedral library at Lincoln; they formed part of the fittings of an earlier building, and are probably the only English mediæval examples now in existence. The uprights are surmounted by trefoil-headed finials and united by a cornice perforated with Gothic quatrefoils, the accommodation being supplemented by shelves (Fig. 3). This system can be studied in its complete form in the library of Trinity Hall, Cambridge (Fig. 5), which, though of early seventeenth century date, retains an arrangement then generally superseded. The fittings are a few years later than the fabric, and the arms on the end of each "lectern" are those of Dr. Thomas Eden, master 1625-46. They are placed, in the mediæval manner, at right angles to the walls, the shaped uprights being surmounted by square plinths and turned finials united by a fluted cornice. The lower portion has been considerably altered, with the object of providing additional space for books. Even after the "stall system" of furnishing libraries had been evolved (see Bookcases), a desk continued to form a part of the structure of bookcases, one being invariably provided for the reader's convenience.

Mediæval craftsmen displayed amazing ingenuity in the construction of desks for private scholars, so contriving them that they frequently combined the functions of a book-rest, writing-board and locker in one piece. A favourite form had a shelf enclosed by doors in the lower portion. Sometimes they revolved on a spiral column, or were made in several stages; but, however complex they may be, it is obvious that, like the library fittings already discussed, they are derived from the ecclesiastical lectern. Fig. 1,

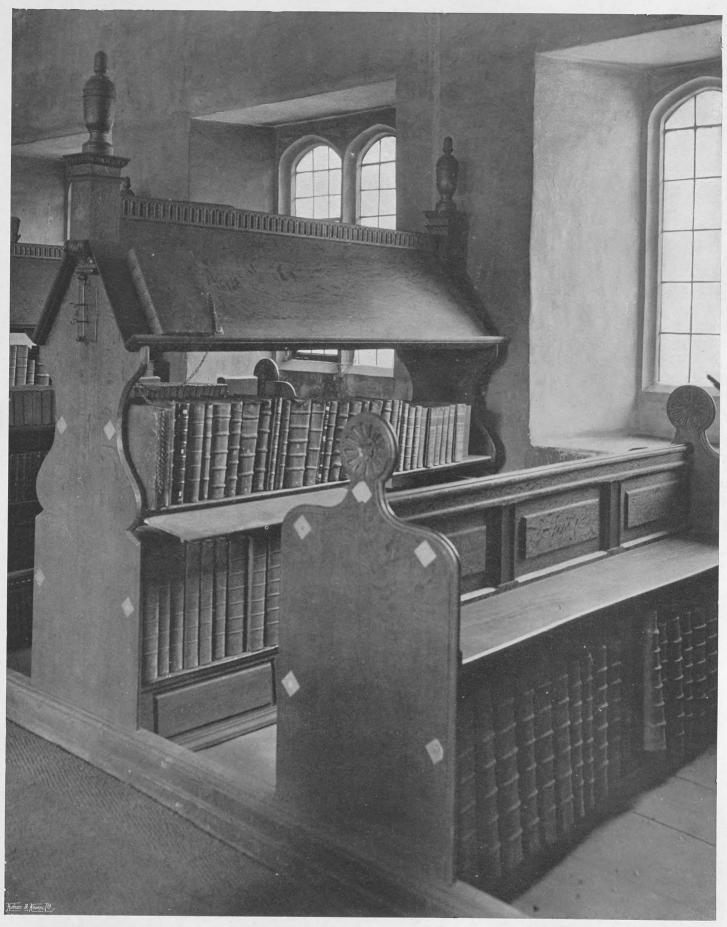


Fig. 5.—Oak Desks in the library of Trinity Hall, Cambridge. The bars for the chains secured by a lock with two keys on the uprights; the lower portion altered. c. 1625.

a miniature from Boccaccio's Livres des cas des Malheureux nobles hommes et temmes, illuminated in Flanders for Henry VII, shows a fine specimen of the "wheel desk," at that time in fashion for Royal libraries. It is octagonal, revolving on a spiral column supported on a solid base with foot-rests for the readers; the height is adjustable, and the holes in the upper portion are, no doubt, intended to contain horns for ink. Fig. 2 is from Le Miroir Historial, another Flemish manuscript of about the same date. It represents a Carmelite monk writing in his cell, the pages of the book being kept open by two chains with weights attached. The desk is supported on a bracket, the base resembling that of the previous example; access to additional writing material is gained by a circular hole at one end, a device obviating the necessity of opening the lid when the writer was at work. The walls are lined with book-laden shelves set desk-wise and protected from dust by a curtain, while a large magnifying glass stands on a chest in the background. In another composite variety one or more circular tables are surmounted by a book-rest, the height being adjustable by means of a central screw fitted into a columnar stand. Desks consisting of a plain board were often united to scholars' chairs by iron brackets attached to the arms, an arrangement shown in many fifteenth century

illuminated manuscripts. Yet another type is seen in Fig. 4, the lid being hinged and the interior serving as a well for books. The back and sides are arcaded in late Gothic tracery within a moulded framework; the front is plain, with the exception of two carved lion masks at the upper corners. This interesting piece of mediæval domestic furniture has undergone a certain amount of repair, the lock-

plate and the ledge of the desk being restorations.

In addition to the varieties already discussed, many small portable desks were in use throughout the Middle Ages; they were often extremely elaborate, and in French Royal inventories specimens made of ebony or ivory are mentioned. After the invention of printing, books diminished notably in size; and as they no longer required a massive lectern to support them, portable desks gradually superseded the cumbrous structures of earlier days. Throughout the sixteenth century, with the exception of a few cabinets, they were the only form of furniture designed specially for writing, a sufficient number being in existence to prove that they were fairly abundant at that time. English references to them are rare even in lists of the Royal possessions; but "a desk covered with black velvette and garnysshed withe gilt nayles" is included in the list of Catherine of Aragon's wardrobe stuff, and, as the word was not

strictly used, it is possible that some of her many "boxes" would now be termed desks. A considerable number are very fully described in the celebrated inventory of 1547, which rescues from oblivion the pomp and magnificence of Henry VIII's palaces. The King seems to have had a special fancy for desks containing a variety of small implements — presents, perhaps, from a brother sovereign, or made by one of the Italians in his employ. In the closet next to his privy chamber there were two desks "havinge a paiere of sycssores a payer of compas and a penne knyfe cased in metal." In another was stored a hawking set—hawks' hoods embroidered with gold and silver, bells of "damaskyne worke," and falconer's gloves with silk buttons. A desk, evidently made for Henry VIII, though not identifiable in this inventory, is seen in Plate XI, and in this case the painted decoration in the Renaissance manner of 1525 is undoubtedly by an English hand. The outside (Fig. 6) is covered with shagreen, and this, with the metal mounts, is of much later date. The interior, fitted with a number of small drawers and tills, is painted throughout with medallion heads, full-length figures and foliated arabesques. Below the lid, decorated inside with a circular strap-

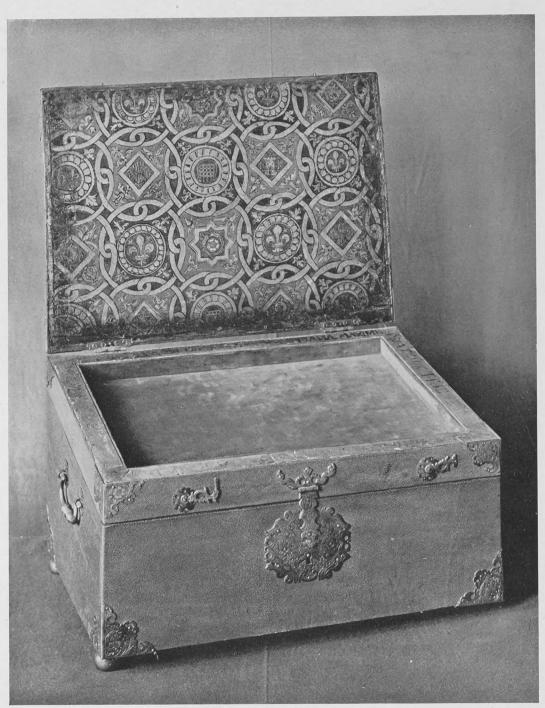


Fig. 6.—Desk illustrated in Plate XI; the inside of the lid decorated with circular strapwork enclosing the badges of Henry VIII and Catherine of Aragon; the metal mounts and the outer shagreen covering of later date.

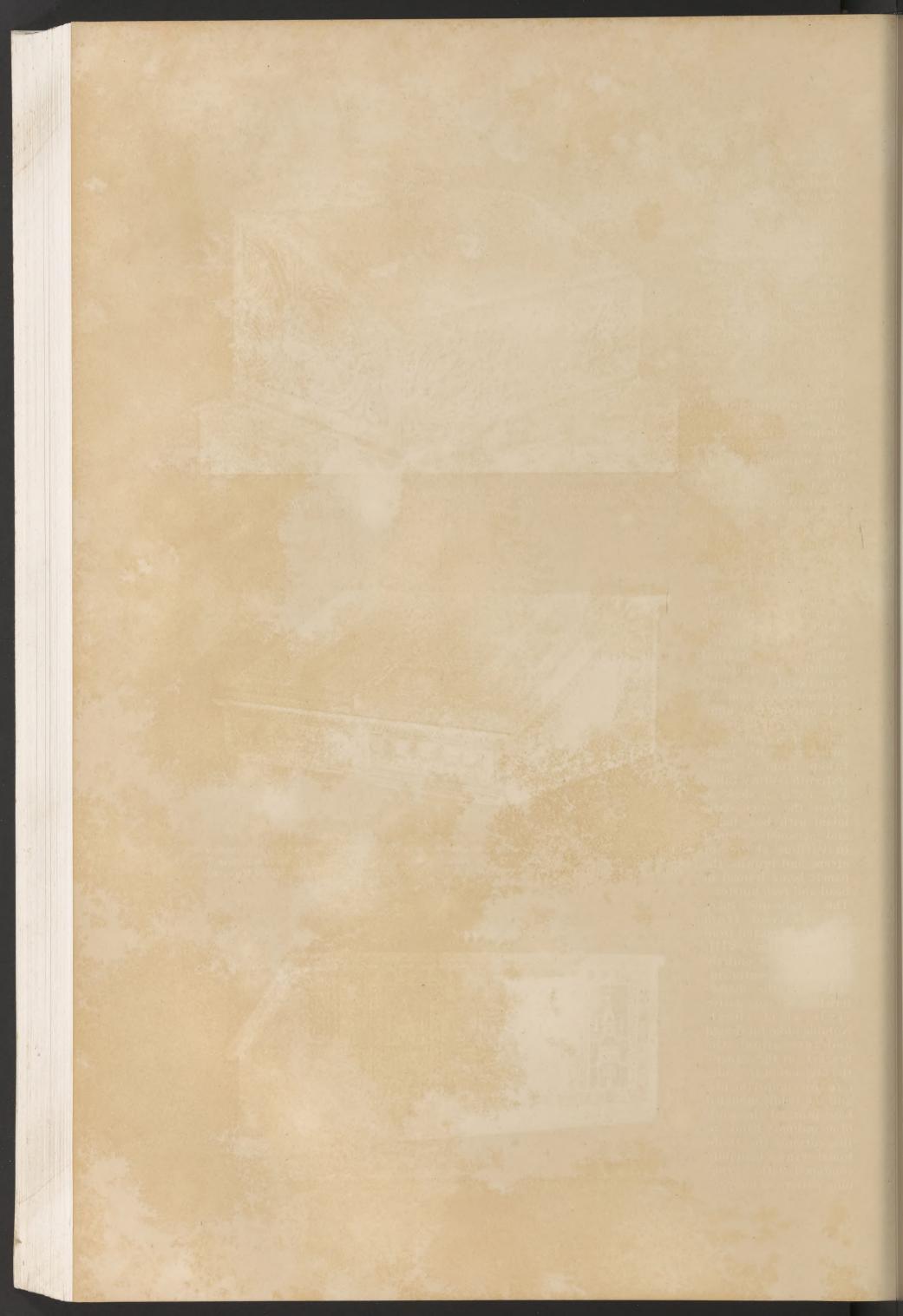
work enclosing the badges of Henry and Catherine of Aragon, is a tray, which, when lifted up, forms a double lid. On the inner surface this tray bears the Royal arms with children blowing trumpets as supporters, and on either side are figures of Mars and Venus under Renaissance canopies. Although the outer surface of this remarkable desk has entirely perished, the decoration, where it has been preserved from the air, is comparatively fresh. Much early Renaissance furniture was painted, but

few English specimens have survived.

Fig. 7 is what Cooper calls, in his *Bibliotheca Eliotæ* of 1584, "a littell holowe desk lyke a coffer, where-upon men do write," and is but little later than the publication of the book. The front and sides are richly carved with a rosaced guilloche, showing with what skill Elizabethan craftsmen could decorate a small area. The lid, with its ledge for a book, is original, whereas in the majority of early examples it has been renewed; but the hinges and clumsy lock-plate are later additions. In Fig. 8 the marquetry design reproduces in miniature the decoration of contemporary "Nonsuch chests," with variations imposed



Desk fitted with drawers and tills, decorated throughout in colour; the underside of a tray below the lid bears the royal arms of Henry VIII. Height (open) 1ft.  $8\frac{1}{2}in$ ., Length 1ft.  $4\frac{1}{2}in$ ., Depth 11 $\frac{1}{2}in$ . c. 1525. (From Denston Hall, Suffolk.)



by the shape. As these desks were intended to stand upon a table, they are found decorated on all four sides, the back being sometimes very elaborately treated. Here the front is inlaid with the dormer windows which, in chests of this type, occupy the frieze, while the lanterntopped towers appear on the back (Fig. 9); even the eight-pointed stars on the sides are borrowed from the elaborate borders framing the architectural detail of chest fronts, the chequer pattern being also freely introduced. The marquetry, as in other specimens of Elizabethan furniture, is carried out in various coloured woods laid down in the solid on a light oak ground. Although this desk has been restored, it is particularly interesting as representing a style of decoration rarely employed on so small a scale. The interior, which is in original condition, is quite as remarkable as the external decoration, for it is fitted with a number of small drawers, made of a soft wood and lined with pages taken from a midsixteenth century Bible. Fig. 10 is a desk of about the same date, inlaid with box, holly, and sycamore stained in various shades of greens and browns, the panels being framed in bead-and-reel borders. This arabesque inlay was derived from cabinets imported from Italy under Henry VIII, but Fig. 11 is entirely English in sentiment, and shows the characteristics of our native style at its best. Notable alike for design and execution, the brackets at the corners, the division of the sides into two compartments, and the boldly moulded base prove it the work of no ordinary hand: in the carving the traditional vine, tastefully combined with a running pattern of lozenges



Fig. 7.—Oak Portable Desk; the front and sides carved with a rosaced guilloche; the hinges and lock-plate later additions. Height, I ft. I in.; length, 2 ft.; depth, I ft. 5 in. c. 1585. (From Mr. Oliver Baker.)



Fig. 8.—Oak Desk, inlaid with various coloured woods in the style of Nonsuch chests; the interior fitted with a number of small drawers. The piece has been restored, and the lock-plate is not original. Height, I ft.; length, 2 ft. 3 in.; depth, I ft. 7 in. c. 1590. (From the Victoria and Albert Museum.)

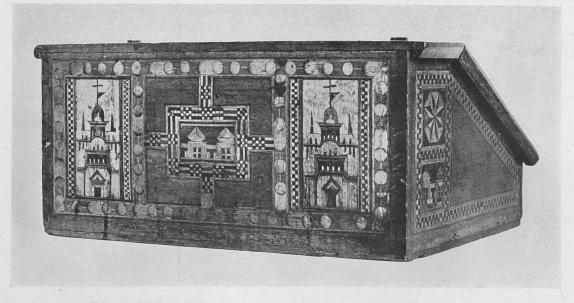


Fig. 9.—Back of foregoing Desk, inlaid with lantern-topped towers

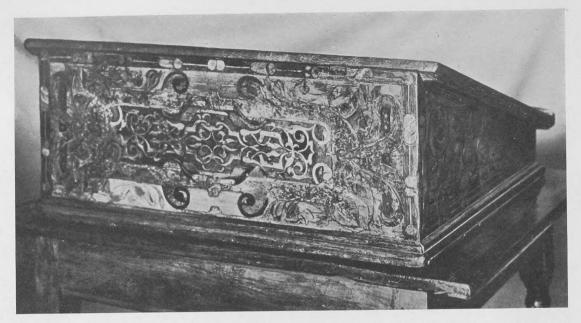


Fig. 10.—Oak Desk, inlaid with floral arabesques in various coloured woods within a bead-and-reel border. Height,  $9\frac{1}{2}$  in.; length, 2 ft. 1 in.; depth, 1 ft.  $4\frac{1}{2}$  in. c. 1590. (From Mr. H. Clifford Smith.)



Fig. 11.—Oak Desk, carved with a traditional vine pattern, lozenges and roses; brackets at the corners, and the sides divided into two compartments. Height, 1 ft. 2 in.; length, 2 ft. 1 in.; depth, 1 ft. 6 in. c. 1605. (From the Victoria and Albert Museum.)



Fig. 12.—Oak Desk, carved with a palmated chain pattern; the base boldly moulded with eggand-tongue. c. 1615. (From Mr. Harold Peto.)



Fig. 13.—Oak Desk, inlaid with bone and mother-o'-pearl in the Moorish taste; the sides incised with a leaf pattern. The name "John Wells" and date 1651 are engraved on the lid: the ledge is modern. (From Mr. C. Angell.)



Fig. 14.—Oak Desk; the front bears the owner's initials and date 1653 above a guilloche moulding; the sides carved with conventional patterns. Height, 1 ft.; length, 2 ft.; depth, 1 ft.  $6\frac{1}{2}$  in. (From Mr. C. G. Stirling.)



Fig. 15.—Oak Desk, dated 1679; the front coarsely carved with heraldic lions contained within a border decorated with a rosaced guilloche. (From Colonel Claude Lowther.)



Fig. 16.—Walnut Desk, inlaid with lines of holly, and mounted on a stand with plain cabriole legs finishing in club feet. The handle at the top is a later addition. c. 1715.

(From Bourne Park, Kent.)

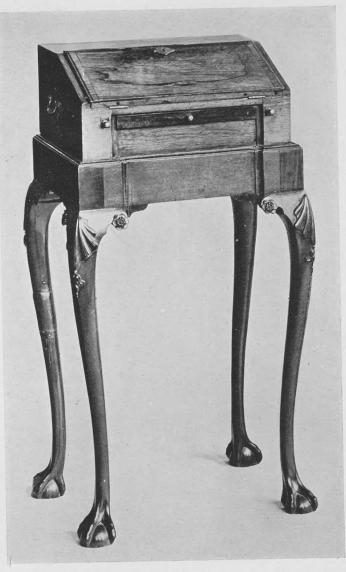


Fig. 17.—Walnut Desk, banded with rosewood and mounted on a cabriole leg stand with claw-and-ball feet: the drawers in the interior have ivory handles. c. 1720. (From Mr. Percival Griffiths.)

and roses, predominates. The interior is provided with rough drawers and a tray, suggesting that the fittings of bureaux at a later date were based upon precedents afforded by these portable desks. The carving in Fig. 12 is scarcely inferior, the palmated pattern on front and sides being most skilfully adapted to the space it fills: the base is, again, boldly moulded, in this instance with eggand-tongue. It may be noticed that in these early specimens the rake of the lid is less acute than it subsequently becomes.

In the first half of the seventeenth century desks were still the only form of furniture specially designed for writing: allusions to them are rare, but in Earle's Micro Cosmographie of 1633 we are told of an attorney that "two Deskes, and a quire of paper set him up, where he now sits in state for all commers." A rare example of an oak desk decorated with bone and mother-o'-pearl in the Moorish taste is seen in Fig. 13. The front and lid are inlaid with rocketing sprays springing from vases, and above the ledge—a restoration—the name John Wells is engraved on an oblong label, with the date 1651; the sides are lightly incised with a leaf pattern. This style of decoration, then so general on cabinets and chests of drawers, is seldom found applied to small objects, and here the distribution of ornament is particularly graceful. Fig. 14 is a dated specimen of country make. It clearly shows the decline of inspiration which, as the seventeenth century advanced, affected every variety of oak furniture. The owner's initials, with the date, appear on a punched ground, and a decadent guilloche decorates the front, the sides being also carved in a stereotyped manner. In Fig. 15 the lid is only slightly inclined, and has the thumb-moulded edge that served as a finish in the previous century (cf. Fig. 7). The front was obviously carved by a village carpenter imbued with the traditions of an earlier style.

With the general introduction of bureaux towards the end of the seventeenth century, these small desks were not discarded, but continued to be made with drawers and pigeon-holes in the interior, exactly reproducing the arrangement adopted in the larger pieces (see Bureaux). The outside of Fig. 18 is japanned, and painted with floral patterns and birds in reds and greens on a buff ground framed in blue borders diapered in gold. The interior is treated in a similar taste, the writing flap being decorated with long-tailed birds very spiritedly drawn. Here the painting is flat, and the delicate ornament, much abrased by two centuries of use, has been considerably retouched. Although this desk is accepted as English by the Victoria and Albert Museum authorities, the Dutch and Delft-like character of the painting raises doubts regarding its origin.

Walnut desks inlaid with floral or seaweed marquetry were occasionally made, but in most cases have been adapted to other purposes. The more highly finished specimens, veneered with walnut, were sometimes mounted on a cabriole leg stand and used by ladies, for whom elegant bureaux or stands of like character were also designed. In Fig. 16 the desk is inlaid with lines of holly, while in the next example (Fig. 17) it is banded with rosewood. The drawers in the interior have ivory handles; one contains the original silk pin-cushion, and two little trays are fitted in the sides.

Portable desks retained a measure of popularity throughout the eighteenth century; but, with the large increase in writing accommodation of all kinds, they were gradually divested of their decorative character, the majority being made of plain mahogany, like one in the Victoria and Albert Museum, formerly in the possession of Oliver Goldsmith and bequeathed by him to his friend Dr. Hawes.

In the Royal Accounts of this period the purchase of a number of mahogany desks is recorded. John Bradburn, a cabinet - maker to George III, made one with "3 bottles to turn out at the ends and a Lock to suit the Hings, Key and 2 Brass Stops to stop it from sliding on the table." Another, ordered for Richmond Lodge in 1767, cost £4 16s., the two locks being made "to suit His Majesty's Key." Shearer, in his Household Furniture (1788), gives four designs for desks elaborately fitted with boxes, trays and other small receptacles, and the Cabinet-Maker's London Book of Prices, to which he contributed some of the plates, offers one for a gentleman at fi 10s., equipped with a partition for razors, comb-tray and a glass, in addition to the ordinary writing facilities. These desks were primarily

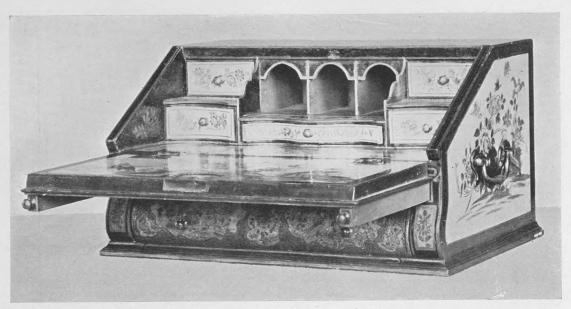


Fig. 18.—Lacquer Desk, decorated with birds and floral patterns in reds and greens on a buff ground; the interior fitted with drawers and pigeon-holes, the lower portion of bombé form. Height, 9 in.; length, 1 ft 4½ in.; depth, 11 in. c. 1720. (From the Victoria and Albert Museum.)

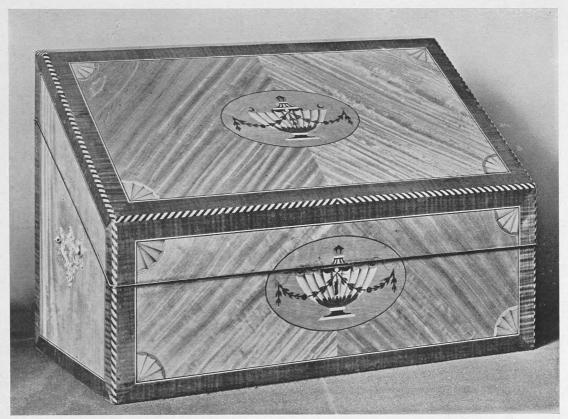


Fig. 19.—Inlaid Desk, veneered with satinwood banded with mahogany and edged with ebony and ivory; the interior has been refitted. Height, It.  $2\frac{1}{2}$  in.; length, If.  $9\frac{1}{2}$  in.; depth, II $\frac{1}{2}$  in. c. 1785. (From Denston Hall.)

intended for travelling, and can scarcely be included in the category of domestic furniture. Satinwood was now generally employed in place of mahogany, but so great was the variety of bureaux and escritoires at this time that few ordinary desks seem to have been made. Fig. 19 is an example, dating from about 1785, veneered with satinwood banded with mahogany and edged with a diaper of ivory and ebony; the top and front are inlaid with vases in ovals, incongruously looped with huskings, the corners of the panels being filled with fan-shaped pateræ. It represents the last phase of this particular evolution that calls for notice: rosewood desks of the Regency period are occasionally found, but possess little decorative interest.

A number of desks or stands, differing in character from the foregoing examples, were made, during the second half of the eighteenth century, to support books or music. To-day they are generally called stands, but in trade catalogues and bills of the period they are described as "desks," and here the contemporary term has been adopted. Benjamin Goodison, a fashionable cabinet-maker, supplied several mahogany desks of this character to the Royal palaces between 1750 and 1765, one having "a Pillar and Claw to raise up and fix at different Heights." John Bradburn, a few years later, altered a large desk of this kind at George III's command, and charged £7 5s. for "making it lower and making the Candlesticks slide in order to give room for the books." For the library at St. James's he made one with a drawer containing a cut-glass ink and sand bottle, "the whole mounted on a Pillar and Claw on strong casters." Music-desks were also fitted to harpsichords and other musical instruments. In 1752, Benjamin Goodison made a desk "with Brass stays and Catches and Candlesticks with deep Rims etc," at a cost of £3, which he carried from London to the Pavilion at Hampton Court and fitted to a harpsichord. Both varieties can be seen in Fig. 20, a picture painted by Philip Mercier in 1733 representing Frederick Prince of Wales and his sisters, Amelia, Anne and Caroline



Fig. 20.—A picture by Philip Mercier showing Frederick, Prince of Wales and his sisters in the gardens of Richmond Lodge; the music-stand in the foreground has a revolving top, and on the harpsichord is another desk supported by a ratchet. 1733. (From the National Portrait Gallery.)



Fig. 21.—Mahogany Reading-Desk on tripod stand; the vase-shaped stem finely carved. c. 1755. (From Mr. Percival Griffiths.)



Fig. 22.—Mahogany triangular Music-Desk or stand, with three music rests. c. 1785. (From Mr. C. H. F. Kinderman.)

seated in the gardens of Richmond Lodge. The stand of the musicdesk, seen in the foreground, is apparently not adjustable, but the top revolves; on the harpsichord is another desk, supported by a ratchet, a usual arrangement at this time.

Chippendale does not illustrate tripod desks in the *Director* (1754), but Fig. 21 is almost contemporary with its publication. The vase-shaped stem is finely carved, and the feet are of double C-scroll form, a type which replaced the claw-and-ball and slightly preceded the "French foot" introduced about 1760. These desks with carved stands resembling those in use for small tables and fire-screens are illustrated in several trade catalogues published shortly after the Director. Ince and Mayhew, in their Universal System (1762-63), effected an improvement by attaching candlebranches to the sides of the desks, and Hepplewhite made them more readily adjustable by substituting "a staff which slides in the stem "for the ratchet hitherto used for adjusting the top. Sheraton illustrates two of very similar design, and writes that their mechanism and use are clearly shown in the drawings.

In Fig. 24, dating from about 1800, may be seen the "sliding staff" described by Hepplewhite, supported on a spider-legged base. The top, constructed for two performers, is filled with lattice-work, and has the usual candle-branches on either side. This type was often made in rosewood, with a brass rest, in the first quarter of the nineteenth century. Fig. 22 is a triangular desk or stand, about fifteen years earlier than the last example. Here there are three musicrests supported on stays, the third side of the stand being without a stretcher, presumably to admit a violoncello. The triangular rests, designed for narrow eighteenth century music scores, would fail to support those now in use.

A portable variety, made specially for reading, is seen in the Master's desk in the possession of the Worshipful Company of Carpenters (Fig. 23). This was intended to be placed on the table when the Master addressed the members of the Company, and is still used on such occasions. The sides are filled with perforated lattice-work in the best manner of about 1760, the quatrefoil motive being repeated in the spandrels of the opening for books and papers.

DIAPER.—Linen cloth woven with a pattern of diamond-shaped figures. The word is said to owe its origin to the town of Ypres, formerly called Ipre. Du Cange writes: "Rich cloth embroidered with raised work,

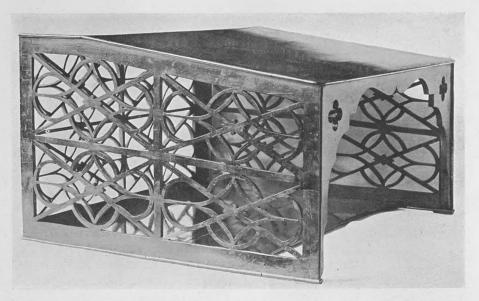


Fig. 23.—Mahogany portable Reading-Desk; the sides filled with lattice-work quatrefoils, the motives being repeated in the spandrels of the opening. Height, I ft. 3 in.; length, 2 ft. ½ in. c. 1760. (From the Worshipful Company of Carpenters.)



Fig. 24.—Mahogany Music-Desk, with an adjustable lattice-work top supported on a fluted tripod stem. c. 1800. (From Messrs. Lenygon and Morant.)

## Diaper

we call d'Ipre and from thence Diaper, and to do this, or any work like it, was called to

Diaper."

Early diapered materials were sometimes of silk, but the pattern was generally worked on linen. In Wynkyn de Worde's *Boke of Keruynge* (second edition, 1513), the carver is directed to cover his cupboard "with the towell of dyaper." Inventories of the sixteenth century frequently mention "dyeper clothes." The *Howard Household Books* give the price of holland diaper at 3s. 7d. a yard in James I's reign.

DIMITY.—A fine cotton cloth of considerable durability. Originally it was a fabric woven with two threads, the name being derived from the Greek words δι3 twice and μιτος a thread. The manufacture appears to have been at first confined to Italy, and Guicciardini, in his Description of the Low Countries (1560), says that Antwerp imported from Venice "Dimities of many fine sorts." Although it rarely occurs in contemporary inventories, dimity was manufactured in England early in the seventeenth century, and is mentioned as an article of home production by Lewis Roberts in 1641. At that time, however, it was a woollen material. For Lord Mansfield's "Field Bedstead" at Ken Wood, William France, in 1768, made the hangings out of the Chief Justice's own "Dimotty," "to take off and on with the greatest ease for the sake of washing every Curtain and teaster." Twenty years later Hepplewhite writes in his Guide that, for beds, white dimity "gives an effect of elegance and neatness truly agreeable."

DOGWOOD (CORNUS SANGUINEA L.).—A small tree, native of Great Britain. The sap wood is a light yellow, and the heart a brilliant yellowish red. In the sixteenth and seventeenth centuries it appears to have been used in inlay.

Dogwood is referred to by Evelyn in Sylva (1654), who includes it among the hardest woods, "which are best to receive politure, and for this purpose linseed or the sweetest nut oyl does the effect

best."—J. C. R.

DOLE CUPBOARDS (see Cupboards—Food and Livery).

DOLLS' HOUSES.—Dolls' houses of the eighteenth century afford a very reliable impression of contemporary furniture and decoration: it is on this account that they are illustrated here. The date of their introduction into England has not been established, but fine examples were made in Holland towards the close of the seventeenth century. In the Rijk's Museum at Amsterdam are several models in miniature of old houses in that city, among them one in an inlaid tortoiseshell case made by order of Peter the Great at a cost of 20,000 guilders. It is fully equipped and furnished as a contemporary burgher's house. Such elaborate examples, too valuable to be the constant playthings of children, were probably intended for the amusement and edification of adults. In spite of the painstaking attempt at realism, the objects, unfortunately, are seldom to scale, and in many instances subsequent additions and subtractions compared to the principal effect.

subtractions somewhat mar the original effect.

Fig. I represents what appears to be a portion of an early eighteenth century dolls' house, in which the surviving inmates, with their possessions, have been brought together. The figures, wearing the costume of about 1715, are seated on Queen Anne chairs with plain splats, and the gate-leg table is of cabriole form, the chest of drawers being ingeniously faced with straw to represent marquetry. A silver porringer bears the date letter 1713, and the fittings are contemporary, with the exception of the tripod table of later date, bearing a tea service, and a modern table in the foreground. The dolls' house (Fig. 2) was made about 1730 for the children of Christopher Lethullier, and, by the marriage of his daughter Sarah with Sir Matthew Fetherstonhaugh, came to Uppark, Sussex, where it still remains. It represents a three-storeyed stone house in the Palladian manner, the pediment bearing the Lethullier arms. The front is divided into nine winged sections, each one opening to exhibit a room. The principal rooms on the first floor are I ft. 8½ in. high and 2 ft. 9 in. wide, those above being four inches lower. Most of the furniture corresponds with the date of the house, but a few pieces are clearly made from earlier models.

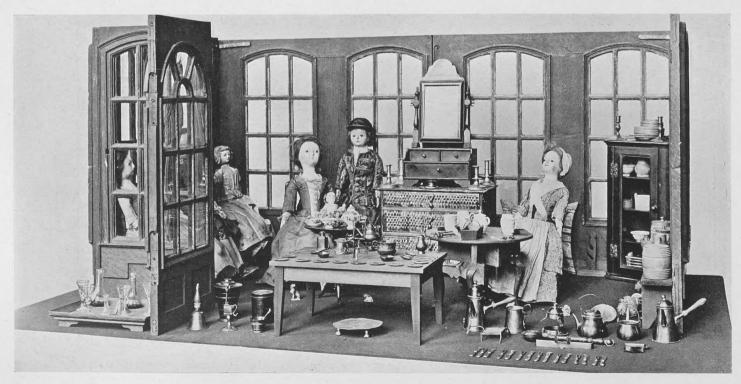


Fig. 1.—Portion of an oak Dolls' House; the figures wear the costume of about 1715, and the fittings are contemporary, with the exception of a tripod table of later date and a modern table in the foreground. (From the Victoria and Albert Museum.)

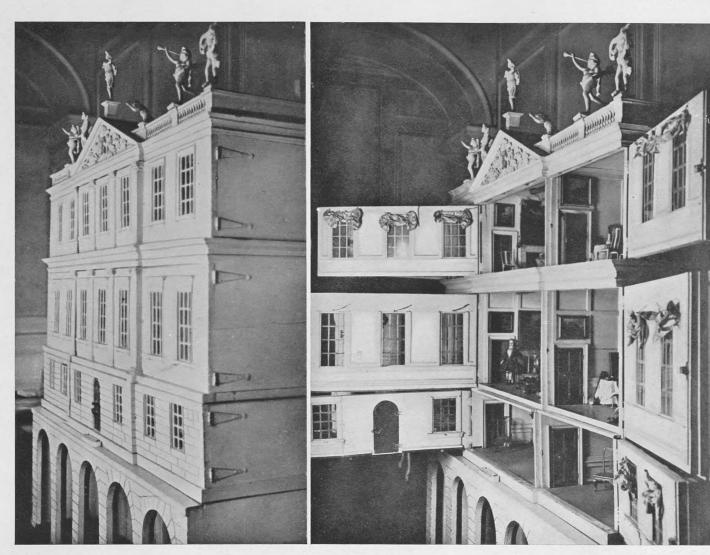


Fig. 2.—Dolls' House of painted wood, representing a three-storeyed Palladian house on an arcaded base. c. 1730. (From Uppark, Sussex.)

From a hall containing cabriole-legged tables and chairs and a tall clock ascends a staircase with turned balusters leading to the upper storeys (Fig. 4). The reception rooms are furnished in the same style as the hall, but with greater completeness and in a more finished manner. They are lighted by chandeliers and sconces, with glass shades to prevent the blackening of the ceiling. In the dining-room (Fig. 6) is a circular gate-leg table, an alcove for china, and a marble-topped serving-table, of which the fellow is in the house-keeper's room. Here the wall mirror, with a hooped heading and bevelled borders, is in early Queen Anne

taste. The beds in the sleepingrooms recall the designs of Daniel Marot, a type still fashionable when the dolls' house was completed (Fig 3). Toilet glasses supported by struts stand on the draped dressing-tables in vogue at that time, while the State bedroom represents the "lying-in chamber" often included in Dutch examples. All the pictures are hand-painted, and the silver has an English hallmark, but bears no date-letter; in the dining-room the pieces on the floor are noticeably out of scale, and may have been separate toys not originally belonging to the house. Among the accurate minor accessories are funnelshaped wine glasses, and a set of pewter and cooking utensils in the kitchen. Another dolls' house similar in character and of about the same date is preserved at Nostell Priory.

The series of rooms seen in Fig. 7 represents with striking fidelity the furniture and decoration of the late eighteenth century. The drawing-room is furnished with shield-back painted chairs, two semicircular tables, and a japanned harpsichord; the



Fig. 3.—A Bedroom on the second floor; the bed with a straight cornice and panelled head-board recalls the designs of Daniel Marot.



Fig. 4.—The Entrance Hall, furnished with a cabriole leg table and chairs.

#### Dolls' Houses

chimneypiece has a tablet painted blue and white, in imitation of Wedgwood's jasper-ware, which Sheraton, in his Drawing Book, recommends as a decoration. The glass chandelier and gilt wall sconces are also typical of a late Georgian interior. In the dining-room prints are cut out and arranged symmetrically on the walls with loopings and festoons. Chippendale's bills show that he decorated a room in this manner at Mersham Hatch for Sir Edward Knatchbull in 1767, and an example still exists at Woodhall Park, Herts. The hoopedback chairs suggest the taste of the previous decade, but the sideboard is fairly representative of a contemporary type. In the hall, lighted by a hanging lantern, the chairs follow the fashion of the time, being decorated with a crest of a lion and anchor. Among the most interesting objects in the remaining rooms are faithful models of tent beds, a window-seat resembling Hepplewhite's designs, bookcases, and a pole screen. The chest of drawers and the japanned cabinet are clearly intended to represent an earlier period, but the last phase of this form of decoration is seen in the japanned knife-case on the dining-room table. Such miniature houses enable the imagination to re-create with ease and certainty the domestic life of a vanished age.

DOLPHIN MOTIVE.—A decorative motive frequently employed on Renaissance furniture and wood-work. Carved dolphins sometimes form a perforated cresting in the early sixteenth century (see Benches, Fig. 3), while they are found with interlaced tails on the panels of con-



Fig. 5—The Drawing-room; on the early Georgian panelling a mirror and sconces with glass shades. Height, Ift. 9½ in.; width, 2ft. 9in.



Fig. 6.—The Dining-room; behind the circular table an alcove-cupboard; a brass chandelier hangs from the ceiling.

temporary chests. The motive was revived in the gilt furniture of George I's reign, when the tops of console tables were occasionally supported on the tails of a pair of dolphins, instead of the more familiar eagle, and chairs were also made with scaled legs finishing in dolphin heads. A similar treatment is found on a few mahogany upholstered chairs made about 1750, legs and arms being dolphin-headed. On an example at Trinity House this nautical motive is introduced with obvious intention, the scaly body ending on the knees of the chair in a spreading tail. In the third edition of the

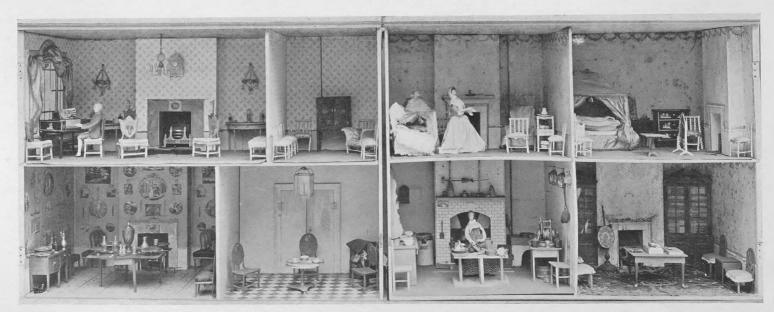


Fig. 7.—Dolls' House, decorated and furnished in the taste of 1795. Among the contents are tent-shaped beds, a japanned harpsichord, a window-seat and hall chairs bearing a crest; on the walls of the dining-room prints are cut out and arranged symmetrically. (From Miss Du Cane.)

Director there is a design for a candle-stand, dated 1760, in which dolphins form part of the ornament of the stem, and an example based on this plate is at Hagley Hall, Worcestershire.

DOOR FURNITURE (see METAL MOUNTS).

DORIC ORDER (see ORDERS).

DOSSER.—A term applied in the Middle Ages to hangings round the walls of a hall behind the seats, and also to the ornamental covering at the back of a chair. They were made of arras, silks, velvets and other costly materials, richly embroidered. The *Boke of Curtasye* (1430–40) contains a reference to "the dossers cortines to hang in halle." After the fifteenth century the term appears to have been seldom used.

DOVETAILING (see Construction).

DRAW, DRAWING OR DRAW-OUT TABLES (see Tables and Construction).

DRAW LEAF.—Two draw leaves are housed immediately beneath the main top of draw-leaf tables of the sixteenth and seventeenth centuries. They have raking runners fixed to their undersides, by which they can be pulled out at the ends of the table to form an extended top (see Construction diagram, Fig. 7).—J. C. R.

DRAW RUNNER or DRAW SLIP.—Narrow strips of oak fitted into the carcasses of bureaux with slant flaps. A small brass pull on the face of the slips or runners enabling them to be pulled forward as supports for the opened flap. They were in use throughout the eighteenth century. The term "loper" is applied to this type of runner.—J. C. R.

DRAWER RUNNER.—A narrow strip, generally oak, fixed on the inside of the carcasses of oak chests with drawers in the seventeenth century. A pair was provided for each drawer, and their positions agreed with the horizontal groove in the drawer sides into which the runners fitted, thereby enabling the drawer to slide in and out. (see Construction diagram, Fig. 5).—J. C. R.

DRAWING OR ARTIST'S TABLE (see Tables).

DRESSERS.—In the mediæval hall the dresser occupied a position of pre-eminence, for it was primarily intended for show, and on it were placed the flagons, cups and spice plate, arranged in order, "the largest firste, the richest in the myddis, the lightest before." An open framework of shelves, it was a cupboard in the mediæval sense—a "borde" upon which to set cups, with a receptacle sometimes fitted between



Fig. 1.—A drawing by Holbein of Sir Thomas More and his family, showing a dresser with a coved canopy and the lower portion enclosed by cupboard doors. c. 1528.



Fig. 2.—Oak Dresser, panelled with linen-fold and surmounted by a coved canopy contained within two bands of perforated ornament. The top moulding missing, the handles modern, and the structure considerably repaired. c. 1500. (From Badminton.)



Fig. 3.—Oak Dresser with a restored canopy finishing in turned pendants; the mouldings suggest a date c. 1600. Height, 3 ft. 8 in.; length, 2 ft. 5 in.; depth, 1 ft. 6 in. (From Mr. Walter Simpson.)

the shelves. On the Continent dressers were built up of many stages (their number serving to indicate the degree of the owner), and to such towering proportions did they attain in France that steps were sometimes provided to enable servitors to reach articles placed at the top. The wood-work was often painted in colour and gilt, a magnificent setting being afforded for the plate by hangings of cloth of gold, velvet or damask. In 1396, at the marriage of Isabella of France with Richard II of England, the dresser in the hall, where a splendid entertainment was given, is described as "couvert de noble vaisselle et de grande richesses." Olivier de La Marche has preserved an account of one put up at Bruges on the occasion of the marriage of Charles the Bold with Margaret of York in 1474. It was of polygonal shape and was placed in the middle of the hall hung with tapestry bearing the arms of the duke. On the shelves were set out a profusion of gold and silver vessels garnished with jewels. A generation later the herald who accompanied Princess Margaret, daughter of Henry VII, on her journey into Scotland to marry King James noted in the chamber at Holyrood Palace, where the banquet was served after the wedding, "a riche Dresser after the Guyse of the countre," from which ' the Lord Grays the Father served the King with water for to wash, and the Erle of Hunteley berred the Towaylle." The instructions given in a late fifteenth century manuscript entitled Ffor to serve a Lord prove that such structures were occasionally taken down and removed from the hall after feasting. The author says that when the company has departed "the boteler shall avoyde the cupboarde, begynnyng at the lowest, procede in rule to the hieste, and bere hit in-to his office.'



Fig. 4.— Dak Dresser with panels framed in slight bolection mouldings; drawer fronts carved with a running scroll pattern; stiles and rails channelled; the feet not original. Height, 2 ft. 10 in.; length, 7 ft.; depth, 2 ft. 1 in. c. 1635. (From Mr. Martin Buckmaster.)



Fig. 5.—Oak Dresser with corbelled-out cornice, geometrically panelled drawers, and two cupboards in the lower portion. Height, 2 ft. 10½ in; length, 7 ft. 1 in.; depth, 1 ft. 11½ in. c. 1655. (From Mr. J. Thursby Pelham.)

Towards the end of the mediæval period the hangings became less ornamental, a cloth of white diaper or damask being the usual covering; the ground shelf was generally carpeted with knotted coloured wools known as "Turkey work." In the halls of princes and great nobles this elaborate erection was also used as a sideboard on which dishes were placed—

and if it be a day of estate II squyres for the body schal go to the Dresser, and bere II of the fyrst dysshes both at the fyrst course and the seconde—

are the instructions given in Certeyn Artycles for the Regulating of the Householde of Henry VIII. Lockers, or aumbries, were occasionally fitted between the shelves at this time, but the building contract for Hengrave of 1516 provided that the dressers on the dais are to be without doors in "ye facyon of livery."

From Leigh's Armorie of 1562 we learn that a drum was sounded in great establishments to warn gentlemen of the household to repair to the dresser, whence, observing a strict ceremonial, they carried the dishes to their lord. In the banqueting hall the dresser was sometimes enclosed by a solid barrier, which kept the crowd at a respectful distance. Cavendish informs us that when Wolsey entertained the French ambassadors after the ratification of the Treaty of Hampton Court there was a dresser "made for the time in length of the breadth of the nether end" of the Presence Chamber. It was six desks high, "full of gilt plate, very sumptuous and of the newest fashion; and upon the nethermost desk garnished all with plate of clean gold, having two great candlesticks of silver and gilt . . . most curiously wrought. . . . This cupboard was barred in round about that no man might come nigh it: for



Fig. 6.—Oak Dresser with ogee-moulded cornice and geometrically panelled drawers, supported on vase-shaped balusters headed by brackets; the stretchers not original. Height, 2 ft. 9 in; length, 6 ft.; depth, 1 ft. 9 in. c. 1665. (From the Lygon Arms, Broadway.)



Fig. 7.—Yew Dresser with geometrically moulded drawer fronts and five turned baluster legs. Height, 2 ft. 9 in.; length, 7 ft. 10 in.; depth,  $1 \text{ ft. 9}_2^1$  in. c. 1670. (From Messrs. Stair and Andrew.)



Fig. 8.—Oak Dresser: the front legs are fancifully shaped, the mouldings, with the original handles, indicating a date c. 1670. (From Mr. Stuart Allcroft.)

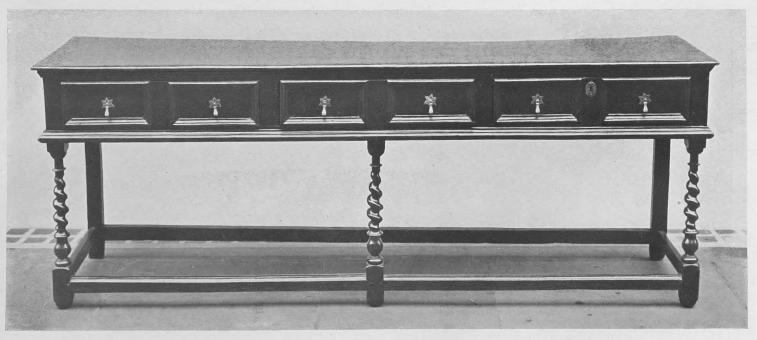


Fig. 9.—Oak Dresser; the three front legs have a graduated spiral twist. c. 1675. (From Mr. F. Partridge.)



Fig. 10.—Oak Dresser: the motive of the cornice moulding reversed beneath the drawers; the panels fielded, and the front legs of baluster form. c. 1690. (From Mr. W. G. Mare.)

there was none of the same plate occupied or stirred during the feast for there was sufficient besides." Dressers, covered with the owner's richest plate, were sometimes placed in the lying-in chamber, where the lady received her friends during convalescence. If the birth was posthumous, the room was hung with black, and the shelves were left empty. The entirely open structure with a canopy of rich material was not the only English fifteenth century type.

In this country the line of demarcation between buffet and dresser was never very clearly drawn, but to such an example as Fig. 2, where the lower portion is enclosed by cupboard doors, the term "dressoir" would certainly have been applied. In spite of considerable repair, it may be taken to preserve its original form, and has always been in the possession of the Somersets, first at Troy House, Monmouthshire, and more recently at Badminton. The canopy, which has lost its top moulding, bears a close resemblance to the contemporary architectural treatment of chantries and tombs. The coved ceiling, with foliated bosses at the intersection of the ribs, is contained within two bands of perforated ornament and supported



Fig. 11.—Oak Dresser, composed of drawers and a central cupboard; the door panels fielded, and inlaid with twelve-pointed stars. c. 1710. (From Marple Hall, Cheshire.)



Fig. 12.—Oak Dresser with shelves tenoned into moulded uprights and supported in the centre on turned balusters; the apron-piece is shaped, and the cabriole legs, carved on the knees with escallop shells, finish in webbed claw-and-ball feet. c. 1725. (From Mr. Stuart Allcroft.)

square corners terminating in turned pendants, has been renewed, the main structure is untouched: the mouldings suggest that it was made at a time when Gothic forms had already become obsolete.

From the fifteenth century onwards the shelves and hatches in the buttery and kitchen are often termed dressers. In the *Rites of Durham* we are told that on St. Cuthbert's Day in Lent the prior and the whole



Fig. 13.—Oak Dresser with a superstructure formed of shelves and side cupboards; a dentelled cornice surmounts a fret-cut frieze, and the cabriole legs finish in spatulate feet; the back-boards modern. Height, 6 ft. 10 in.; length, 4 ft. 8 in.; depth, 1 ft. 7 in. c. 1755. (From Mr. Edward Hudson.)

by spandrels filled with Gothic quatrefoils. The back is panelled with the same large linen-fold that fills the front and sides; the deeply ogeed moulding that surrounds it, the treatment of the top corners, and the large scale of carving establishing a date very early in the sixteenth century. An almost identical dresser may be seen in Holbein's drawing of Sir Thomas More and his family (Fig. 1): as in the Badminton example, the lower portion is enclosed by cupboard doors. This form of dresser developed into the court-cupboard, which finally superseded it as the most ornamental piece of furniture in hall and parlour. In Fig. 3 the traditional form is preserved, but, in place of a panelled back, a cupboard is added in the upper portion. Though the canopy, with

convent of the monks held a great feast in the Fraterhouse, "having their meat served out of the Dresser-windows of the great kitchen." In the Great Kitchen at Hampton Court Palace the hatches, or dressers, on which the dishes were placed communicate with the passage leading to the hall. When Wolsey occupied the Palace he had two principal kitchens, one exclusively appropriated to his own table. The servitors here and in the adjoining offices numbered upwards of eighty, among them being a surveyor of the dresser. At Haddon Hall the arrangement resembles that at Hampton Court. In the middle of the passage leading into the kitchen is a hatch with a broad shelf on the top whereon to place dishes.

From the earliest version of the *Boke of Curtasye*, dating between 1430 and 1440, we learn that another official had an interest in the dresser. The author tells us that the Clerk of the Kitchen, who dispenses their wages

#### Dressers

the grooms and yeomen, shall stand to at the dresser "and sett forthe mete dresset with honde." John Earle, in his *Micro-cosmographie* of 1628, writes of a cook that "his best faculty is at the dresser, where he seems to have great skill in the tactics, ranging his dishes in order military and placing with great discretion in the fore-front meats more strong and hardy, and the more cold and cowardly in the rear, as quaking tarts and quivering custards, and such milk-sop dishes which scape many times the fury of the encounter." At this date dressers are generally mentioned in connection with the servants' quarters; and in an extract printed by Parker even the shelves in the scullery are called dressers.

Towards the middle of the seventeenth century the dresser reappears in hall and parlour, but shorn of its mediæval splendour. They are almost invariably found without a superstructure, but the top sometimes shows that uprights were fastened into it, the shelves being secured by staples to the wall. The panels of Fig. 4 are framed in slight bolection mouldings, an early instance of this particular form, so familiar on panelling, being adapted to furniture. The drawer fronts are lightly carved with a running scroll pattern, the stiles and rails are channelled, and the whole of the lower portion is occupied by cupboards. Fig. 5 is a specimen dating from about 1655, with a corbelled-out cornice and the elaborately mitred mouldings characteristic of this time; in the lower portion are plain panelled doors, and the piece retains its original carved knob handles. Fig. 6 shows another example panelled in a similar taste, but here the piece is supported on vase-shaped balusters headed by cut brackets. The use of yew for large pieces of furniture was very exceptional at this date, but in Fig. 7 may be seen a dresser made of that wood throughout: it is mounted on five baluster legs, of a later type than the last example, thus obviating the need for stretchers, of which there is no trace. The drawer mouldings are a simplified version of those on Fig. 6, the decorative effect depending on the figure and beautiful golden brown colour of the wood. In Fig. 8 the mouldings are Carolean, and the legs resemble in design balusters often found on small contemporary gate-leg tables. Quite as exceptional as the yew dresser is the example (Fig. 9) supported on legs with a spiral gradation. Fig. 10 is a typical late Stuart dresser; the drawer panels are "fielded," the plinth and cornice are deeply moulded, the stretcher is omitted, and the feet are restorations. It should be observed that the back legs of all these dressers, in common with other varieties of wall furniture, are merely flat posts, and



Fig. 14.—Oak Dresser with superstructure of shelves; frieze cusped and foliated, fielded and shaped door panels; the back-boards are original. Height, 6ft. 10 in.; length, 5ft. 2 in.; depth, 1ft. 9 in. c. 1725. (From Major Herbert Jenkins.)



Fig. 15.—Oak Dresser, banded with mahogany and supported on cabriole legs; frieze, shelves and apron shaped; the cupboards, surmounted by swan-necked pediments with metal pateræ, inlaid with figures of Britannia. Height, 6 ft. 10 in.; length, 7 ft.; depth, 1 ft. 8 in. c. 1780. (From Major Herbert Jenkins.)

never exceed two in number: if balusters are found at the back, it may be taken as a certain indication

that the piece is not in original condition.

Dressers continued to be made in oak on traditional lines for farmers and yeomen long after they had been supplanted by walnut and mahogany side-tables in fashionable houses. In a type dating from the early eighteenth century there is a central cupboard, and the doors are sometimes cock-beaded and banded in walnut. The fielded door panels of Fig. 11 are inlaid with the twelve-pointed stars in light and dark woods so much in favour on walnut tallboys and cupboards, the bracket feet corresponding with those on contemporary chests of drawers. At about this time a superstructure of shelves reappears, recalling the mediæval fashion. These dressers appear to have been in common use throughout the seventeenth century in Holland, and one closely resembling the English type may be seen in Nicholas Maes' (1632–93) picture called *Le Repas*, in the Petite Salle, Paris. The frieze of Fig. 14 is cusped and foliated, and the panels of the cupboard doors are ogee-headed. In the majority of cases the backs of these dressers are additions, but here the boards are original.

A naïve attempt was occasionally made to follow contemporary fashion. In Fig. 12 the shelves are tenoned into moulded uprights, and in the centre are supported on elegant balusters turned in the taste of William III's reign. The drawers, which retain their original escutcheons and handles, are bordered with a small chequer pattern in marquetry, the apron-piece is fancifully shaped, and the cabriole legs are carved on the knees with escallop shells. The want of vitality in the claw-and-ball feet is very noticeable, and in the whole design there is a suggestion of Dutch influence, many contemporary

dressers being made in Holland on almost the same lines.

Country craftsmen, having once adopted the cabriole leg, continued its use after it had ceased to be fashionable in London; but in other respects they eagerly welcomed new ideas. From the middle of the century they made dressers with dentelled cornices, side cupboards in the upper portion, and the frieze elaborately fretted in the manner of Fig. 13. A generation later the doors were inlaid with oval pateræ, and the drawers sometimes cross-banded with mahogany. Fig. 15 is an admirable specimen of this last phase, with cupboards surmounted by a swan-neck pediment, and ovals on the doors inlaid with figures of Britannia. The lines of the frieze are repeated on the apron, and the escalloped shelf-fronts are an exceptional feature. Dressers were now generally made for homely use, and, in great houses, had long been relegated to the kitchen. No later developments arrested the gradual degeneration of a piece of furniture that once figured prominently in the halls of princes.



Fig. 1.—Mahogany Dumb-Waiter; the stem of triple vase-shape form, carved with acanthus; the tripod stand imitative of an eagle's legs and claws, feathered and scaled. c. 1740. (From Mr. Percival Griffiths.)

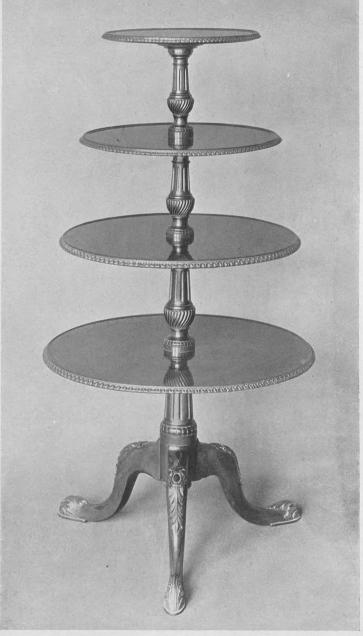


Fig. 2.—Mahogany Dumb-Waiter; the supports fluted and gadrooned, and the trays edged with a small leaf moulding; the tripod carved with acanthus. Height, 4ft. 2 in.; extreme width, 2 ft.  $3\frac{1}{2}$  in. c. 1760. (From Denston Hall.)



Fig. 3.—Mahogany Dumb-Waiter with a plain turned stem and tripod stand finishing in pad feet; two deep receptacles sunk in the bottom tray. Height, 3 ft. 6½ in.; extreme width, I ft. II in. c. 1790. (From Denston Hall.)

Fig. 4.—Mahogany Dumb-Waiter: two trays with perforated brass galleries supported on a fluted column, and, below, a zinclined octagonal receptacle; lion-paw feet of brass; the castors not original. Height, 4ft. 9in.; extreme width, 2ft. 2½in. c. 1795. (From Mr. F. Behrens.)

Fig. 5.—Mahogany Dumb-Waiter: the lower tray bordered with carved nulling, and divided into compartments. Height, 4 ft. 11 in; extreme width, 2 ft. 4½ in. c. 1795. (From Clandon Park, Surrey.)

DRESSING-TABLES (see Tables—Dressing).

DUCHESSE (see Beds and Settees).

DULCIMER.—A trapeze-shaped instrument, the strings struck by hammers held in the player's hands. The forerunner of the piano (see Musical Instruments).

DUMB-WAITERS.—A dumb-waiter is defined by Sheraton, in his Cabinet Dictionary (1803), as "a useful piece of furniture to serve in some respects the place of a waiter, whence it is so named." In the Avant Coureur (25 Février, 1771) they are described as an English invention consisting of tiers or trays affixed to a central stem, and the writer states that at about this time their use had spread to France and Germany. They were first made in England at a considerably earlier date, and, although not represented in the trade catalogues of Chippendale and his contemporaries, are sometimes mentioned in bills and inventories. In 1750 Benjamin Goodison charges £4 4s. for "two mahogany Dumb Waiters on Castors" supplied by him to Kensington Palace.

These pieces of furniture were generally placed diagonally at the corner of a dining-table for the diners to help themselves when the servants had withdrawn, and held additional plates, knives and forks, and dessert or cheese. They were also found useful in households where service in the dining-room was dispensed with. J. T. Smith, describing the domestic arrangements of the parsimonious Nollekens, writes that close to his wife's left elbow "stood a dumb waiter with cheese, a slice of butter, a few water cresses, knives and forks." In her *Diary* for 1784, Miss Mary Hamilton notes that at a dinner "we had dumb waiters so our conversation was not under any restraint by ye Servants being in we room"

For after-dinner drinking, dumb-waiters were particularly serviceable, bottles and glasses being placed on the tiers of revolving trays. That they were used for this purpose as early as 1755 is proved by a reference in the *Memoirs* of Captain P. Drake, who states that as "soon as supper was over" a bottle of burgundy, with a flask of champagne, and the necessary glasses, was laid on the table, "with a supply of those wines on a Dumb waiter."

Dumb-waiters generally consist of three circular trays increasing in size from top to bottom, and revolving on a standard with tripod feet. In an example dating from about 1740 (Fig. 1), the vase-shaped stem is finely carved with acanthus, and the tripod takes the form of eagles' legs and claws, the treatment of feathering and scaling being extremely broad. The trays are so shallow that, to avoid warping, wood of the highest quality must have been selected. In Fig. 2 the legs are carved in the

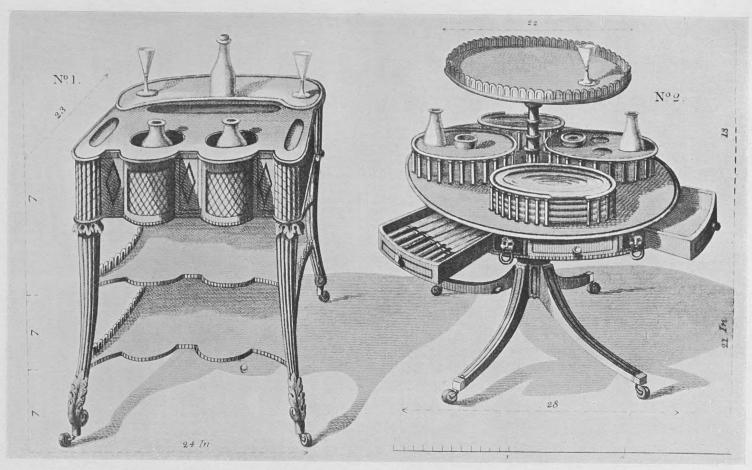


Fig. 6.—Design for a Dumb-Waiter fitted with japanned cases for bottles. (From Sheraton's Cabinet Dictionary, 1803.)

Fig. 7.—Design for a Dumb-Waiter with drawers on a spider-legged stand. (From Sheraton's Cabinet Dictionary.)

manner of small tripod tables about 1760; the four trays are edged with a small leaf moulding, the graduated supports being fluted and carved with a waved gadroon. The majority of these dumb-waiters are plain, but Fig. 3 is somewhat unusual, for the bottom tier has two deep receptacles into

which small silver or glass dishes were probably fitted.

Towards the end of the eighteenth century the dumb-waiter was elaborated, and new varieties were introduced. Sheraton tells us in 1803 that they were all made of mahogany and intended for the dining-parlour, plates and wine glasses being placed on them. He gives two designs in his Cabinet Dictionary. The first (Fig. 6), he explains, is "partly from the French taste," and on the top is a slab of thin marble "which not only keeps cleaner and looks neater than mahogany, but also tends to keep the wine cool when a bottle for present use is placed upon it." The shelves below are for plates and a knife tray, the holes for the decanters having tin cases, japanned white, fitted into them. The second dumb-waiter (Fig. 7) has four spider legs and is elaborately fitted, while the knife drawer has a "tin case to fit loose in." Fig. 4 is a rather earlier example, the zinc-lined receptacle being probably intended to hold dirty knives and plates, while in Fig. 5 the lower tray is divided into compartments. The use of dumb-waiters at this time is further shown in another of Sheraton's designs, where he illustrates one placed within the arc of a "Grecian" or crescent-shaped table, at which the diners recline on settees.

DUMMY-BOARD FIGURES.—Dummy-board figures (otherwise known as picture-board dummies, or board figures), which were fashionable in this country in the seventeenth and eighteenth centuries, consist of flat boards, painted with human and other figures and, occasionally, inanimate objects, and shaped to the contours of the subjects represented. In making these dummies, the outline was first drawn on the wood, which was cut out and bevelled from the back and then painted. The suggestion that the figures were cut out of panel pictures is unlikely, for it would be difficult to saw a figure out of a picture on panel and bevel it off at the back without injury to the painting, apart from the fact that the panel would, under changed conditions, soon warp and crack.

Before describing the various forms which these dummy-board figures took, it is necessary to consider their actual purpose. The assertion that they were fire-screens may be at once dismissed, for there is no evidence that such was their use. It is unlikely that pictures of this kind could have withstood the heat of a fire; while, in the case of the rare examples painted on canvas and glued to wood, the heat would soon dry the glue and cause the canvas to peel off. That they were not intended as fire-screens is further shown by the fact that they were, in many cases, originally destined to stand attached directly to, or at a very short distance from the wall and fixed to it by staples and hooks, the staple being driven into a cross-piece of wood running from shoulder to shoulder behind the figure; or else were arranged so as to stand farther from the wall by means of a projecting ledge. The placing of the figure away from the wall and the bevelling off of the board would add to the illusion, by causing it to throw a deceptive shadow on the wall behind. Some years ago, in the castle of Schonberg in Nassau, a number of such figures were to be seen standing round the dining-room, within a few inches of the wall, to which they were partly attached by rings and staples; and it was explained that they were placed there when the castle was empty to make the rooms look as if furnished with guests. There also existed in the grand apartments of the monastery of St. Florian, near Ling, on the Danube, a series of figures of soldiers standing near the doors of the different rooms. The majority of the dummies existing in England at the present day are fixed on blocks, so as to stand independently. They are occasionally found in old houses placed at the top of the stairs or at the end of a passage, in order to give the resemblance to human figures.

# Dummy-Board Figures







Figs. 1 and 2.—A Lady Housemaid and a Lady at her toilet. Height, 5 ft. c. 1630. (From the Victoria and Albert Museum.)

Fig. 3.—A Maid-Servant peeling an apple. Height, 3 ft. 9 in. c.1710. (From Knole Pk.)



G. 4.—A Gentleman in full-bottom wig. Height, 6 ft. 2 in. c. 1690. (From Messrs. Lenygon and Morant.)



Fig. 5.—A Gentleman in white wig. Height,  $5 \text{ ft. } 5\frac{1}{2} \text{ in.}$  c. 1745. (From Mr. Cecil Millar.)

# Dummy-Board Figures



Figs. 6 and 7.—Two Boys in frogged coats holding three-cornered hats. Height, 3 ft. 5 in. Fig. 8.—Girl holding fan. Ht., 3ft. 4in. c. 1715. (From Mr. Ralph Philipson.)





Fig. 9.—A Grenadier, probably of the Third Regiment of Foot Guards. Height, 7 ft. c. 1725. (From Canons Ashby, Northamptonshire.)

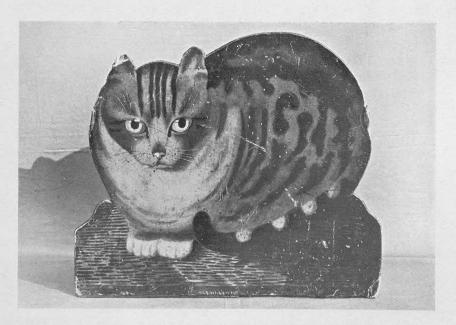


Fig. 10.—A Cat. Height,  $9\frac{5}{8}$  in. c. 1750. (From Mr. C. M. Smith.)

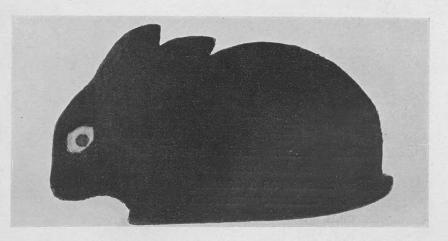


Fig. II.—A Rabbit in black velvet, with glass eye. Height,  $4\frac{1}{2}$  in. c. 1800. (From Mr, E. G. Lister.)

# Dummy-Board Figures

It is evident, therefore, that these dummies were not intended to serve any practical purposes, being mere objects of fancy. In vol. xxx of the Journal of the British Archæological Association Mr. Syer Cumming writes: "Among other old whimseys which sprang up during the period indicated (the seventeenth century) was that of depicting different devices on flat boards, shaped according to the contour of the subject represented and placed in such situations as would most readily lead the beholders to believe that they were gazing on realities instead of mere artistic deceptions. . . . This tricky conceit . . . manifested itself in a variety of forms and ways. Full-sized animate and inanimate objects were produced by brush and saw, and pleasure grounds were embellished, and dwelling houses decked with mimic life and mimic furniture." Of inanimate objects thus represented may be mentioned punch-bowls; of animate, dogs, cats (Fig. 10) and macaws. Among human beings, children were popular; while of persons of various classes of life, servant-maids and soldiers were very

favourite dummies.

Dummy-board pictures had their origin in the Low Countries, and, in the case of some of the earlier figures, it is often difficult to determine whether they are Dutch or English. Most of the later figures, the military ones especially, with British uniforms, were undoubtedly made in England. The first dummy figures, which form a distinct group, are those representing maid-servants—or, rather, lad es masquerading as such. The earliest are dressed in the costume of about 1630. An example (Fig. 1) in the Victoria and Albert Museum of this date wields a broom, and wears a green gown with epaulets, and open sleeves showing white underneath. The pair to this figure (Fig. 2) represents a lady holding her hair in one hand and a mirror in the other. The feet in both cases project. These figures came originally from East Sutton Park, Kent. There is an identical figure of a sweeping housemaid at Lullington Castle, Kent, and one of the same date at Stoneleigh Abbey, Warwickshire. The fashion for the lady housemaid appears to have lasted well into the eighteenth century; and a figure in a similar pose, but wearing a dress of about 1720, is at Castle Howard, Yorkshire. Another maid-servant, in this case represented seated and peeling an apple, is at Knole (Fig. 3). An inventory of the goods and furniture in Mr. Blathwayt's house at Dyrham, taken in 1710, mentions "a woman payring of an apple" in the ante-hall—no doubt a dummy-board of this description.

Another class of figures is those representing men and women. One of the most imposing of these is the full-length gentleman, 6 ft. 2 in. in height, dating from about 1690 (Fig. 4). He has a full-bottom wig, lace cravat over a red tie, or bow, and green coat with gold embroidery on the sleeves, front, and buttons. In his left hand he holds his gloves. Of slightly later date is a pair of figures of a lady and

gentleman at Knole. Male costume of the time of George II is well represented in Fig. 5.

Children are found of all dates, from the beginning of the seventeenth until the end of the eighteenth centuries. A figure of a child, about four feet high, dressed in a costume of about 1630, is at Sudeley Castle, Gloucestershire. Good examples of the time of Queen Anne are shown on Figs. 6, 7 and 8.

Another interesting group is formed by figures of soldiers. Several examples of these are illustrated by Mr. R. S. Ferguson in vols. xlvii and lii of the Archæological Journal, the two most striking being

figures of grenadiers, which he identified as belonging to the 2nd or Queen's Regiment (now the Royal West Surrey Regiment), and dating between the years 1714 and 1727. Another soldier of about the same date, and supposed to represent a grenadier of the 3rd Regiment of Foot Guards, is at Canons Ashby in Northamptonshire (Fig. 9). "The dummy sentry," says Mr. Ferguson, "has all but vanished from the staircases and gardens of old-fashioned mansions and taverns."

Of similar character to the painted dummy-boards are little flat figures, which were made, during the eighteenth and early nineteenth centuries, of wood covered with cloth or velvet, and served as chimneypiece ornaments. A figure of this kind in the form of a rabbit, 3 in. high, is in the White Parlour at Chequers. A similar rabbit (Fig. 11), in private possession, bears the following label: "C SMART, Frant, near Tunbridge Wells. Artist in cloth and velvet figures to H.R.H. The Duke of Sussex."—H. C. S.



AGLE MOTIVE.—A decorative motive of great antiquity, said to be of Eastern origin, a bird's or dragon's claw holding a ball being frequently found in early Chinese bronzes. On Charles II walnut chairs, scrolls ending in eagles' heads sometimes replace

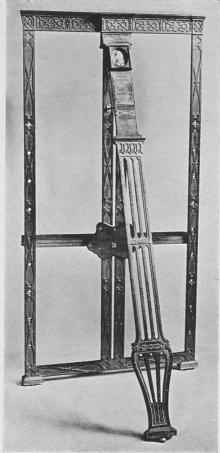
the familiar cherubs as a cresting. This motive figures most prominently between 1725 and 1745, being as characteristic of the period as lion decoration. The tops of many gilt console tables and small wall-brackets rest on an eagle with outspread wings; the arms of upholstered



Fig. 1.—Easel, with a single support at the back; from an illuminated manuscript of the Romant de la Rose in the British Museum. c. 1470.

chairs often terminate in eagles' heads, supports and legs being feathered, while occasionally the feet are scaled (see Brackets, Fig. 10; Chairs, Figs. 72 and 79). Scroll-shaped brackets terminating in eagles' heads are sometimes found supporting the frieze of cabinets designed in Chippendale's early style (see Cabinets, Fig. 26).

EASELS.—An easel is a wooden frame designed to support a picture and to enable an artist to place it at a convenient height when painting. They are sometimes shown in mediæval pictures and illuminations, St. Luke, as the patron saint of artists, being commonly represented working at an easel. In this early form, holes for pegs to permit the picture to be raised at will are pierced in the uprights at convenient heights. An easel with a single support at the back is seen in a miniature from a fifteenth century Flemish manuscript of the Romant de la Rose (Fig. 1); but four uprights appear to have been more usual. Stands of this type remained in use until they were superseded in the eighteenth century, when a rectangular framework was substituted for the traditional form, and the shelf supporting the picture was often



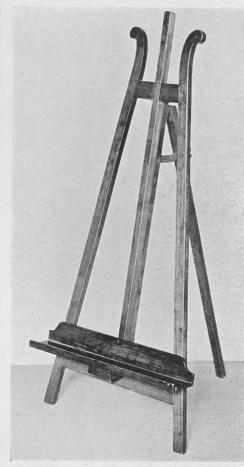


Fig. 2.—Mahogany Easel, formerly in the possession of Sir Joshua Reynolds; frame carved with fretwork, and support perforated. Height, 6 ft. 2½ in.; width, 3 ft. (From Burlington House.)

Fig. 3.—Mahogany Easel with a fixed shelf. Height, 2 ft.; extreme width, 11\frac{3}{4}in. Late eighteenth century. (From Mr. F. Behrens.)

elevated by means of a ratchet. Sir Joshua Reynolds' mahogany easel, preserved at Burlington House (Fig. 2), shows that they were sometimes treated as decorative pieces of furniture, the support being perforated and the framework carved in the taste of about 1760. In addition to those intended for work in a studio, small easels were also made to stand on a table and support a book or picture (Fig. 3).

EBONY.—The true ebony is black, or very nearly so, and of many varieties, such as Diospyros Mabola, Diospyros Ebenaster, etc. It is very hard, heavy and close in the grain. Ebony was imported from the East and used as inlay, cut in the solid, in conjunction with other woods in Elizabethan and Stuart oak and walnut furniture, and in veneers and inlay in the seventeenth, eighteenth and nineteenth centuries.—J. C. R.

EBONY, GREEN.—A name formerly given to a rare growth of the ash. Evelyn writes in *Sylva* (1664): Some ash is curiously camleted and veined, I say, so differently from other timber, that our skilful cabinet makers prize it equal with Ebony, and give it the name of Green Ebony, which the customer payes well for; and when our woodmen light upon it, they make what money they will of it.

This growth also resembled "the most curiously diaper'd Olive."--J. C. R.

ECHINUS (see Egg-And-Tongue).

EDWARDS AND DARLY (see Darly, M.).

EGG-AND-TONGUE.—An enrichment frequently carved on the ovolo moulding in classical architecture, and used in a similar manner in furniture and wood-work, from the late sixteenth century onwards. It is egg-shaped, alternating with a dart-like ornament, and is sometimes known as egg-and-anchor or egg-and-dart. From its fancied resemblance to a sea-urchin, the Latin term echinus is also applied to this enrichment. It is constantly found carved on eighteenth century mahogany furniture designed in the classical taste (see Buffets, Fig. 12; and Mirrors, Fig. 51).

EGYPTIAN TASTE.—A term given to a short-lived attempt to naturalise Egyptian forms and symbolism in furniture and decoration, dating from the last years of the eighteenth and early nineteenth centuries. The earliest examples of this style are a candelabrum and pair of candle-sticks (illustrated in the History of English Plate, vol. ii, page 875) which bear the London hall-mark for 1791–92. The shaft of the candelabrum is formed as an Egyptian mummy, with three faces displayed above the wrapper, and three pairs of feet below, resting on a cylindrical base enriched with a band of reeds and lotus petals. After Napoleon's African campaign in 1798, the vogue of Egyptian detail was established in France, and soon spread to England. In 1802, when Denon's Voyage dans la Basse et la Haute Egypte was published, "the novelty displayed throughout these fine specimens of art, calling to recollection so distant a portion of ancient history, gave rise and life to a taste for this description of embellishment" (George Smith, Cabinet-makers' and Upholsterers' Guide, 1826). The Egyptian style was employed by Thomas Hope (Household Furniture and Interior Decoration, 1807) as a setting for his collection of Egyptian antiquities; but he dissuades the public from adopting it, since "the hieroglyphic figures so universally employed by the Egyptians can

# Egyptian Taste

afford us little pleasure on account of their meaning, which is seldom intelligible." Among the motives employed are the lotus-headed capital, the winged globe, the sphinx, Egyptian terminal figures, lion-headed supports for chairs (see Chairs, Fig. 170). In Ackermanns Repository (1809) the Egyptian style is stated to have been superseded.—M. J.

ELM (ULMUS CAMPESTRIS).—The ordinary English variety. The wood is of a brown tone, fibrous,

hard and flexible, but liable to warp, tough and difficult in working.

Being very subject to worm, much furniture made of it has perished, and it is now rare to find specimens dating before the early seventeenth century; but many survive from the Georgian period—such as chairs of country origin. The wych elm (Ulmus Montana), frequently termed the Scotch elm, being indigenous to Scotland, is harder than campestris, straighter and finer in the grain, also very suitable for bending. Ulmus montana was preferred for furniture-making purposes, on account of the handsome figure and capacity for taking a good polish. In the Middle Ages the wood was greatly prized for making longbows. Evelyn records in Sylva (1664) that elm was used for tops of shovel board tables of great length; also, in earlier times, "they made even hinges and hooks to serve instead of iron."—J. C. R.

Due either to lopping or other causes purely accidental, the trunk of the elm is frequently marked by protruding masses of gnarled or burr wood: these portions were valued for veneers, into which they were cut, and are to be found on cabinet-work of the early eighteenth century, and again

towards its close, more particularly on boxes, etc.

In the second half of the eighteenth century there appears to have been an attempt to treat elm with acids and stains to simulate mahogany. A reference to this practice—or experiment—is to be found in the *Annual Register* for 1764.

EMBROIDERY (see Needlework).

EMPIRE TASTE—ENGLISH (see REGENCY TASTE).

ENAMELLING.—During the second half of the seventeenth century enamel was used as an ornament on several varieties of furniture. Vitreous paste was employed to decorate brass castings, the paste filling the shallow cells which form the greater portion of the surface. This opaque paste is left in the rough, with the original fire-glaze upon it, not polished down to an even surface, as in the case of champlevé enamels. In some cases the brass ridges in the enamelled surface amount to narrow borderings only; in others the metal forms the design, the enamel being applied only to

the ground, as in the framing of an octagonal mirror (see Mirrors, Fig. 6). The colours employed on this late Stuart enamel are light turquoise, white, green, black, purple and red. The date of all enamelled objects appears to be limited to the period between the Restoration of the Monarchy and about 1685. Nothing is known of the origin of this type of enamel. The enamels produced at Battersea and in South Staffordshire in the second half of the eighteenth century (of which a large number of candlesticks were made) were an entirely distinct variety, decoration being painted by hand or transfer-printed on a soft ground laid on copper (see Andirons, in Chimney Furniture, Candlesticks, Sconces).—M. J.

ENTABLATURE.—The horizontal superstructure in classical architecture, consisting of architrave, frieze and cornice. Each order has its distinctive entablature (see Orders). This treatment was adapted to furniture and woodwork from the sixteenth century onwards, a free rendering of an entablature being found on many bookcases and cabinets (see Bookcases, Figs. 7 and 23).

ENTASIS.—The swelling in the middle of a shaft or column, originally introduced by the Greeks into the Doric Order. This entasis is generally to be found in the columns supporting a frieze in furniture designed in architectural taste, and is more pronounced in the ribs filling the shield-shaped back of some late eighteenth century chairs (see Chairs, Fig. 142).

ESCALLOP SHELL (see SHELL MOTIVE).

ESCRITOIRE (see Bureaux, etc.).

ESCUTCHEON.—An armorial term applied to a shield-shaped surface on which a coat of arms,



Fig. 1.—Mahogany Exercising-Chair with removable back and standards; the leather fastened to the seat by rows of brass nails; below the foot-board a drawer supported on fluted legs. Ht., 4 ft. 8 in.; width, 2 ft.  $9_3^3$  in. c. 1760. (From Lt.-Col. G. B. Croft Lyons.)



FIG. 2.—Mahogany Exercising-Chair with a foot-rest attached; one of the slats in the back and the leather-covered seat are missing. Height, 4ft. 4in.; width, 2ft. 4in. c. 1790. (From Mr. G. V. Charlton.)

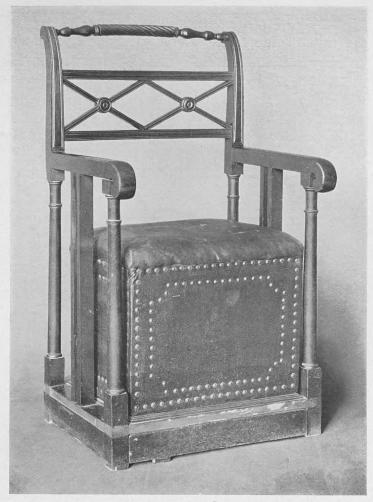


Fig. 3.—Mahogany Exercising-Chair; back filled with a diagonal lattice; leather-covered seat bordered with rows of brass-headed nails. Height, 3 ft. II in.; width, 2 ft. 2 in. c. 1795. (From Denston Hall.)

monogram or other device is depicted (see BEDS, Fig. 25; and MIRRORS, Fig. 49). A keyhole plate is also termed an escutcheon, even when it does not conform to the shield shape.

ESSENCE VASES (see Perfume-Burners and Essence-Pots or Vases).

EXERCISING-CHAIR OR CHAMBER HORSE.—A contrivance used for exercising in the second half of the eighteenth century. The leather-covered seat had a concertina movement, and was formed of boards supported on blocks, round which strong wire was twisted. The weight of the sitter served to compress the air, thus securing an upward and downward movement.

These chairs do not figure in early trade catalogues, but an example made about 1760 is given in Fig. 1. The back, filled with four interlaced slats, lifts off, and the standards, provided to facilitate exercising, are also removable. Below the shaped foot-board is a drawer, and the fluted legs are of a type sometimes found on stools and tables at this date. Sheraton, in his *Drawing Book* (1791), gives detailed instructions for the manufacture of "chamber horses." He writes that "the top board is stuffed with hair as a chair seat and the leather is fixed to each board with brass nails tacked all round." Figs. 2 and 3 are characteristic late eighteenth century examples; while another variety, illustrated by Sheraton, is of stool form, with arms to afford a grip at each end.



ALDSTOOL (see Stools).

FAN MOTIVE.—A radiating design resembling a fan. In the backs of eighteenth century mahogany chairs there is occasionally a fan-shaped filling, either upright (Figs. 117 and 148) or reversed (Fig. 90). This motive is frequently found among the decoration on furniture inlaid in classical taste (see COMMODES, Fig. 26).

FARNBOROUGH, WILLIAM (see Boroughs, John).

FEATHER BANDING OR HERRING-BONE INLAY.—A banding of veneer composed of two strips placed together, with the grain of each running diagonally, and thus producing a feather or herring-bone effect. This treatment is often found on the drawer fronts of late seventeenth and early eighteenth century walnut furniture.

FEATHER-WORK is said to have been introduced into Spain from Mexico in the sixteenth century, but earlier references to "opus plumarium" indicate that decoration of the kind was already known in Europe.

It is occasionally found in Charles II stump-work, employed to give a realistic effect to small birds, but has mostly disappeared through the ravages of moth. In surviving specimens feathers of various colours are sewn and fixed with an adhesive on a prepared design. The art was revived

## Feather-Work

on a more ambitious scale in the eighteenth century, when fashionable ladies collected the feathers of exotic birds for this purpose. About 1740 Mrs. Montagu had a room in her house in Portman Square hung with tapestry made of feathers, which the poet Cowper later alluded to:

The birds put off their every hue, To dress a room for Montague.

FENDERS (see CHIMNEY FURNITURE).

FIDDLE-BACK.—A term applied to chair splats which in outline resemble that musical instrument. They were introduced on walnut chairs about 1700 in conjunction with hooped and undulating uprights (see Chairs, Figs. 55 and 56), the vase shape being frequently adopted as an alternative. By the end of Queen Anne's reign the fiddle-back was no longer fashionable.

FIELD-BED (see Beds, Vol. I, page 29).

FIELDED PANEL.—A panel in which the edges are bevelled, having a flat field in the centre (see Cupboards and Wardrobes, Fig. 15). "You may (if you will) bevel away the outer edges of the Pannels, and have a Table in the middle of the Pannel" (J. Moxon, Mechanick Exercises, 1694).

FILIGREE PAPER DECORATION.—The first forms of filigree paper decoration were derived from solid gold and silver filigree. When the use of precious metals was found too costly, they were imitated in materials of less value. At first, the rinds of papyrus and the barks of various trees were employed, and, later, parchment and paper painted in colours, with the edges gilt, enriched with metal threads and beads, and made into elaborate and intricate patterns. During the fifteenth and sixteenth centuries this kind of decoration was chiefly used in England for the adornment of ecclesiastical figures and relics in the poorer churches and convents. It died out shortly after the Reformation, and, owing to their perishable nature, few early examples survive.

Filigree, rolled paper or mosaic-work was revived in this country about the middle of the seventeenth century. At that time it consisted of narrow strips of crimped and plain paper, coloured and gilt, ingeniously stiffened, rolled and twisted. These paper rolls, sometimes elaborated with small shells, seeds and metal threads, were joined together and worked up into a pictorial decoration for the purpose of ornamenting the costumes of small wax figures, boxes and mirror frames. In an early example (Fig. 1) the rolled paper is contemporary with the stump-work medallions, the

figures wearing the costume of about 1650.

Filigree decoration was a favourite recreation for ladies in the eighteenth century, Mrs. Delany and her circle occasionally exchanging letters on the subject of this "mosaic-work." The remarkable cabinet (Figs. 4 and 5) represents the apogee of this meretricious art. It is covered with tight little rolls of brilliantly coloured paper, arranged in patterns to simulate mosaic, which, from a short distance, it exactly resembles. The medallions, formed of coloured engravings, are suspended and surrounded by imitation pearls, and the doors are lined with painted satin bordered with glass jewels, many of which are missing. A contributor to The New Ladies' Magazine for 1786 gives an account of the origin and progress of paper filigree-work, and supplies "A Profusion of neat elegant patterns and models of ingenuity and delicacy suitable for tea-caddies, toilets, chimney-pieces, screens,



Fig. 1.—Mirror Frame, decorated with rolled paper and stumpwork medallions. Height, 2 ft. 4 in.; width, 2 ft. 6 in. c. 1650. (From the late Viscount Leverhulme.)

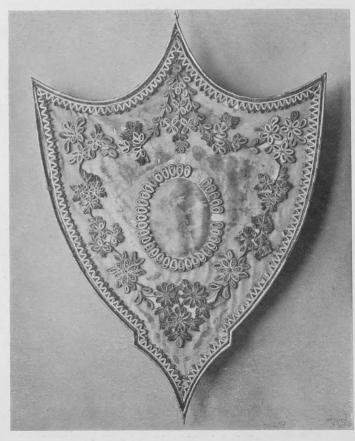


Fig. 2.—Shield-shaped Panel for a pole-screen, decorated with filigree-work on a ground of white satin; the centre medallion is a coloured print. Height, Ift. 8 in.; width, Ift. 2 in. c. 1785. (From Miss M. Jourdain.)



Fig. 3.—Two oval panels for pole-screens, decorated with filigree-work and medallions painted with figure subjects. Height, I ft. 3 in.; width, I ft. c. 1785. (From Mr. Cecil Millar.)

cabinets, frames, picture ornaments, etc., etc.' The writer adds, "The Art affords an amusement to the female mind capable of the most pleasing and extensive variety, it may be readily acquired and pursued at a very trifling expense." Of the articles enumerated, three examples of screens are shown in Figs. 2, 3 and 4; while in the Victoria and Albert Museum are a number of caddies (see Tea-Caddies) and a most elaborate Royal arms of Queen Anne's reign.

FILLET.—An architectural term for a small band or fascia used to separate mouldings from each other. From the Middle Ages onwards fillets are frequently found worked upon the larger mouldings of furniture.



Fig. 4.—Interior of a cabinet, decorated with filigree-work in imitation of mosaic; the outer doors lined with painted satin. c. 1780. (From the late Viscount Leverhulme.)

FINIAL.—An architectural term for a decorative terminal, applied to furniture in a more comprehensive sense. A great variety of finials was employed from the fifteenth century onwards. They are frequently found surmounting the uprights of chairs, the four corners of bed testers, the cornices of cabinets, and in many other situations (see Beds, Fig. 19; and Cabinets, Fig. 48).

FIR (see DEAL).

FIRE BACK, FIRE PLATE or REREDOS.

(see CHIMNEY

FIRE-PAN.

FIRE-DOGS or ANDIRONS. FURNITURE.) FIRE-IRONS.

FLAXMAN, JOHN (1755–1826).—The celebrated sculptor and draughtsman, son of a maker and seller of plaster casts. When Flaxman was about twenty years old Josiah Wedgwood secured his services, and it was by designing and preparing wax models for classical friezes and portrait medallions in Wedgwood ware that he supported himself early in his career. On July 11th, 1775, Wedgwood writes to Bentley, "suppose you were to employ Mr. Flaxman to model some figures. They would do for Tablets, Vases, inlaying etc. We have nobody here that can do them." The suggestion was acted on, and Flaxman's first bill to Wedgwood is dated in that year. Later in his life Flaxman was employed on many of the more celebrated groups produced at the Etruria works; but designs for cameo plaques for furniture were generally made by lesser men. Such plaques are sometimes found on late eighteenth century commodes and secretaires (see Wedgwood, Josiah).

FLOWER-BOXES.—Ornamental boxes or stands for growing bulbs in the house were introduced in Charles II's reign, when the craze for this form of floral culture had spread from Holland to England. The Ham House inventory of 1679 mentions "seaven boxes carv'd and guilt for Tuby Roses," among the contents of the Long Gallery. In the eighteenth century they were generally of semicircular form, fitted with glasses for the bulbs or lined with zinc. Early examples are sometimes painted throughout or japanned in Chinese taste (Fig. 1), while, towards the end of the century, they are found inlaid and decorated in colour, with small figure subjects (Fig. 2) or conventional flowers (see also STANDS).

FLUTINGS OR FLUTES.—An architectural term for the hollows or channels cut perpendicularly in the columns of the classical orders and separated by a sharp edge or fillet. In furniture, flutes are a favourite ornament, being found on columns, pilasters, friezes, etc., from the sixteenth century onwards (see Chests OF DRAWERS, Figs. 29 and 31).

FOLIO-STANDS (see Bookcases).



Fig. 5.—The foregoing cabinet on its stand; coloured engravings, suspended by sunk imitation pearls, form the medallions; the legs decorated on all four sides. Height on stand, 4 ft. 10 in.; length, 2 ft.; depth, I ft.  $5\frac{1}{2}$  in.

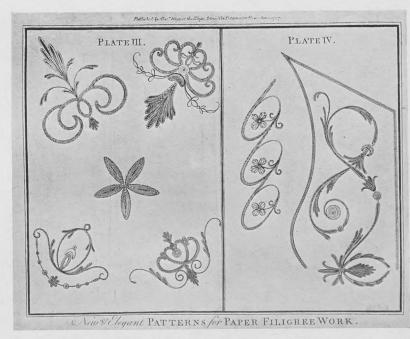


Fig. 6.—Patterns for filigree-work from The New Ladies' Magazine for 1786.

FOOD OR DOLE CUPBOARDS (see CupBOARDS — FOOD AND LIVERY).

FOOTMAN (see CHIMNEY FURNITURE).

FOOTSTOOLS (see Stools).

FORMS (see Benches, Settles and Forms).

FOSSELLET (see CHESTS AND COFFERS).

FRAMES (see MIRRORS AND PICTURE FRAMES).

FRANCE, WILLIAM.—A cabinet-maker employed by the first Lord Mansfield at Ken Wood and Bloomsbury Square, between 1768 and 1770. He was responsible for most of the furniture at Ken Wood, and, although Chippendale was paid £340 for "French plate glass for the "mirrors in recesses" in the library, the frames were made by France. The glass was to be delivered within three months, and, when it was not forthcoming, a first instalment of £170 was paid by Lord Mansfield to France, who guaranteed that it should be returned if Chippendale failed to carry out his contract. The following note, quoted by Mr. Bolton, explains the transaction:

Receiv'd from Lord Mansfield by a Draft upon Messrs. Hoare & Co. the sum of £170.0.0. to be paid to Thos. Chippendale on account of an agreement entered into by him with Robert Adam Esqre. And in case the said Mr. Chippendale shall not within three months deliver All ye Glass persuant to his agreement in good condition; I do engage that the said Mr. Chippendale shall

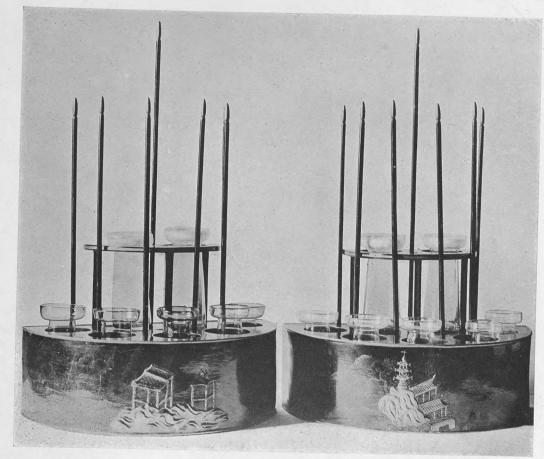


Fig. 1.—A pair of Flower-Boxes, decorated in black and gold lacquer; fitted with glasses and rods to support the flowers. Early eighteenth century. (From Normanton Park, Rutland.)



Fig. 2.—Flower-Box, veneered with harewood, and inlaid with a lozenge pattern; the central panel decorated in colour with a group of dancing figures; the glasses not original. Height, 5 ft.; length, I ft. 2 in.; depth,  $5\frac{1}{2}$  in. (From Mr. Harold Davis.)

upon Demand repay ye said sum of £170.0.0. or in case of any neglect on his part, I hereby promise to pay ye same to his Lordship.

The glass was delivered within three months, when Thomas Chippendale, junior, and France signed a receipt for the second instalment.

Although the contents of Ken Wood have recently been dispersed, the pier glasses between the windows in the library are still in position (see Mirrors, Fig. 90), and, with much of the other furniture supplied by William France, can be identified in his bills. For the settees which formerly stood below the recesses he charged £50 14s., describing them as "2 sophas made to Mr. Adam's Design carv'd and gilt in burnish'd Gold the carving all finished in a very elaborate manner." Three window seats cost £2 less, and are entered as "three Scrole headed Sopha frames for the Windows carv'd and Gilt in burnish'd Gold with carving all done on the same principal as the Sophas." When completed, the five sofas were covered "with your crimson India silk damask and finished with the best burnish'd nails tyed down with silk twist." This upholstery was not renewed until a few years ago. Among many other articles supplied by France were the "8 Cabriole Elbow chairs . . . covered with damask" formerly in this room, and also "2 very elegant screens" on either side of the fireplace. In directories of the period, Edward France, described as an upholder, is given as living at No. 101, St. Martin's Lane, near Chippendale's shop, and William France was probably a member of this firm. Among the subscribers to Sheraton's Drawing Book in 1791 was "France, Cabinet Maker to His Majesty, St. Martin's Lane."

FRETWORK AND LATTICE-WORK.—In furniture, practically interchangeable terms for wood cut into patterns more or less intricate, and used either as perforated ornament or on a solid ground;

### Fretwork

the term is also applied to the tracery of glazing and to any metal trellis-work. During the ascendancy of the Chinese and Gothic tastes fretwork in both those styles figured prominently in the structure and ornament of a great variety of objects. It was used decoratively on bookcases, cabinets, chests of drawers, tables, chairs and settees, solid and pierced frets being often found associated on the same piece of furniture (see Cabinets, Plate VI). The pierced galleries on small tables were generally constructed of three thicknesses of mahogany veneer glued together. By Chippendale, Edwards and Darly, and other eighteenth century designers lattice-work intended for garden ornaments was called "Chinese Railing," the term being now used with a wider significance (see Chairs, Fig. 124).

FRIEZE.—In classical architecture, the middle division of an entablature between the architrave and cornice: applied in a similar, but less accurate, sense to furniture. It is generally flat, but in walnut cabinets between 1675 and 1705 the frieze is often of convex or barrel form. This member is found carved, inlaid or painted, conforming to the decoration of successive styles.

FRINGES (see Upholstery).

FUSTIAN.—A coarse twilled cotton cloth, frequently used for bed-hangings in early times. The etymology of the term is disputed, but it is probably derived from the Spanish word fuste signifying substance. From the tenth century until the expulsion of the Moors, Spain was famous for cotton fabrics, and of these, fustian, woven in the same manner as velvet, was among the most important. It is said to have been introduced into England by the Flemings, under Edward III, but this homemade fustian appears to have been a woollen fabric, unlike those imported from abroad. the fourteenth to the sixteenth century, Norwich was the principal centre of the manufacture. In the literature of that period there are frequent references to a "fustian" spread over the sheets and blankets of a bed, an indication that the coverlid, or counterpoint, was of this material. In his Boke of Nurture (c. 1440) John Russell instructs the "Chamberlayne" to return to the bedroom after his lord has gone to church and see that the "fustian and shetis be clene." From the Household Ordinances of Henry VII we learn that the King had a fustian and sheet under his feather bed, over the bed a sheet, then "the over fustian above." Andrew Boorde, in his Compendyous Regyment of Helth (1542) recommends that the covering of a scarlet cotton nighteen should be of "why to of Helth (1542), recommends that the covering of a scarlet cotton nightcap should be of "whyte fustian." By the sumptuary laws of the previous century those with yearly possessions worth less that forty shillings had been forbidden to wear any "fustian of Naples." Between 1612 and 1640 several entries of sums expended on the purchase of this material are found in the Northumberland Household Books. In the eighteenth century an attempt was made to exclude foreign fustian. The Gentleman's Magazine records that on June 12th, 1731, when a murderer was hanged and quartered at Stephen's Green, Dublin, "the hangman rode to Execution in a suit of flower'd Fustian, presented him by the Master Weavers, in contempt of foreign manufacturers."

FUSTIC (CHLOROPHORA TINCTORIA).—A West Indian wood, imported in the seventeenth and eighteenth centuries. It was used by the inlayer (according to Evelyn) for its yellow colour; it also produced a yellow dye. Thomas Chippendale appears to have employed it considerably as a veneer, and in 1772 made "a very large Inlaid Case of Fustick and Black Rosewood" for David Garrick's house in the Adelphi (see Cupboards). Sheraton writes, in 1803, that it "was used in cabinet work about twenty years since, but as it was found to turn by air and the heat of the sun to a dead brownish hue, it was laid aside as unfit for such purposes."—J. C. R.



ADROONING, LOBING AND NULLING.—Terms employed for a run of ornament, convex or concave in form, carved on the edges of furniture: lobing is always convex. This decorative treatment is first found on sixteenth century oak, being particularly characteristic of bulbous supports. The two favourite forms, upright and waved, are well seen on the middle shelves of the buffets illustrated on page 114, Vol. I. New varieties of carved gadrooning were evolved by Chippendale's school for the decoration of mahogany furniture, and a gadrooned metal border sometimes surrounds the tops of

commodes (see Commodes, Fig. 10).

GALE, CORNELIUS.—A cabinet-maker whose name appears in the tradesmen's bills for the Royal Palaces, 1690-96. He supplies, in 1691, richly carved and inlaid furniture, e.g., "a very large frame for a looking glasse richly carved with cyphers and their Ma<sup>ts</sup> armse with an imperiall crowne & other ornaments," for Whitehall, at a cost of  $f_{40}$ ; and "a very large table of markatree, the sides, drawers, and supportes carved with ornaments and flowers, and finely lackered; also a pair of stands carved and lackered suitable" for  $f_{40}$ .

GALON (see UPHOLSTERY).

GAME-TABLE (see Tables).

GESSO.—A preparation of finely ground chalk freed from impurities and worked up into a paste with parchment size. In mediæval times it was extensively used as a foundation for painted and gilded decoration on wood-work. A very similar preparation was employed on the gilt gesso furniture which first became fashionable under Charles II (see GILDING).

GIBBONS, GRINLING (b. 1648, d. 1720).—Carver and designer. Although born in Rotterdam, he was—as Thomas Murray, a contemporary portrait painter, tells us—"of English parents," and "came into England about fifteen years of age." Of his training and early years we know nothing, until an entry by John Evelyn in his diary, dated January 18th, 1671, describes how he found the young man of

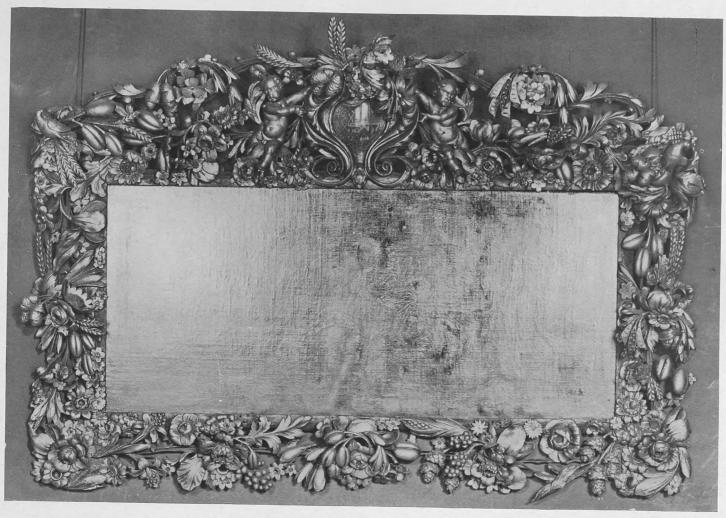


Fig. 1.—Picture frame of carved wood by Grinling Gibbons. c. 1685. (Formerly at Strawberry Hill.)

twenty-three, in a "solitary thatched house" near Deptford, at work on a reproduction in wood of a Crucifixion by Tintoret, including a frame that already showed the carver's particular bent and genius,

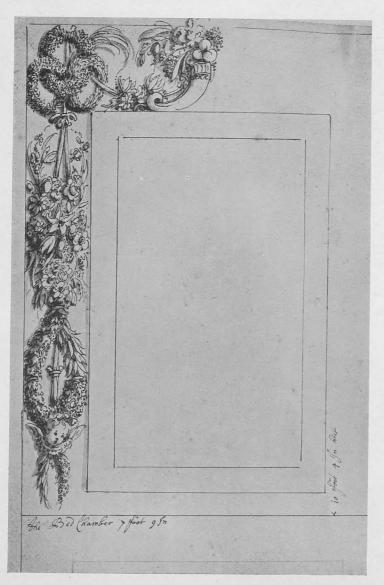


Fig. 2.—Pen and ink design by Grinling Gibbons for enrichment of a chimneypiece: probably for Whitehall.

'there being nothing in Nature so tender and delicate as the flowers and festoons about it, and yet the worke was very strong." This carving Evelyn endeavoured to induce the King or Queen to buy, but failed. It became the property of Lord Mayor Sir George Viner, and must not be confused with the carving of the Stoning of Stephen now in the Victoria and Albert Museum. It was, however, through John Evelyn that young Gibbons was brought to the notice of Christopher Wren and of Hugh May, then at work respectively on the reconstruction of St. Paul's and of Windsor Castle, and who at once availed themselves of Grinling Gibbons' remarkable powers as a wood-carver. Thus, at the age of twenty-four, he set his foot on the ladder of success, and rapidly climbed it. Churches, such as St. Paul's and St. James's, Piccadilly; colleges, such as Trinity at both Oxford and Cambridge; Royal palaces, such as Windsor and Hampton Court; country houses, such as Belton and Petworth, are still richly adorned with his productions. He found the swag and drop of fruit and flower, which had been favoured by Inigo Jones for decorative purposes, being freely used, but executed in a lumpy manner and generally with a coarse touch. He introduced infinite variety of arrangement and motive, not only drawn from the vegetable world, but also from the human form and wrought objects, and, while retaining the real strength that Evelyn had noticed, produced the apparent "airy lightness" which gave rise to the report that the flowers which he carved over a Ludgate Hill doorway were "so thin and fine that the coaches passing made them shake surprisingly." We can almost believe this when we look at the basket of flowers supported by amorini that forms part of the decoration of the oak room at Petworth: which room is typical of his schemes for the wall decoration of largepanelled and bolection-moulded wainscoting of oak

that prevailed during his working career, which lasted from Evelyn's discovery of him in 1671 up to

about 1710

There is no direct evidence to show that any particular piece of furniture, such as chair, table or cabinet stand, actually came from his workshop, although many of them are in his manner, and, therefore, undoubtedly owe their inspiration to him. But there can be no doubt that he did make frames, such as the one, containing a picture of the Walpole family, that Horace Walpole had at Strawberry Hill (Fig. 1). Other examples so eminently characteristic that they may be reasonably assigned to him are

given under MIRRORS (Figs. 8 and 9).

Grinling Gibbons was no mere craftsman. He was an able designer and an excellent draughtsman. When Wren drew a domed building for the intended mausoleum to Charles I, he left the designing of the sculptured group, of which the Royal martyr's figure was to be the central object, to Grinling Gibbons, and his two drawings for this are in the library of All Souls' College, Oxford. So, also, are the delicate pen and ink sketches for the enrichment of chimneypieces for the Presence Chamber and a bedchamber of a Royal palace, the latter of which is illustrated (Fig. 2). As they are not those at Hampton Court or at Kensington, they were probably for Whitehall, and perished in the fire there in 1696. The hand-writing on the sketch is identifiable with that of Grinling Gibbons, a few of whose letters, bills and agreements survive.—H. A. T.

- GIBBS, JAMES (1682–1754).—The builder of the Radcliffe Library, Oxford, was one of the numerous architects of the Palladian period who enjoyed a large practice. In 1728 he published a volume of his designs, which, he tells us, had been done in the best taste he could form upon the instructions of the greatest masters in Italy, supplemented by his own observations of ancient buildings during many years' study abroad. A large number of Gibbs' drawings are preserved in the Ashmolean at Oxford, including those used in his Book of Architecture, and also some unpublished designs for houses and sketches for interior decoration and furniture, including several mirrors, and a chandelier for the Church of St. Martin in the Fields, which he had built (1721). Among the mirrors, one is of octagonal form; the other designs are of architectural character. Gibbs' natural taste in ornament seems to have been mediocre, and in his designs for pedestals, vases and mural monuments he reproduces the accepted ornament of his time.—M. J.
- GILBERT, JOHN.—Carver and cabinet-maker. In 1752 he supplied the Mansion House with "eight rich carved frames with glass & branches gilt with Burnish gold for the great parlour; also six brackets richly carved for the vestibule." His bill for carving, "by order of Messrs. Adams Esq.," for Lord Shelburne, in Berkeley Square (Lansdowne House), runs from March, 1767, to December, 1768, and totals £313 4s. 3½d. The majority of the items are for carved decoration, but among them are the following entries for furniture:

GILDING.—The origin of the art of gilding is lost in antiquity; but the rarity of gold, its permanent and attractive colour, combined with malleability have caused it to be recognised as a most important

factor in civilisation.

As the desire for this metal increased, means were devised to multiply what existed. Surfaces were covered with thin gold plates, so dexterously contrived that they could be hammered into the interstices of an object, producing the appearance of solid metal. That this process was applied to furniture at an early date is proved by examples found in tombs of the Pharaohs. As early as 1700 B.C. the discovery had been made that the extreme malleability of gold allowed it to be beaten into a skin so thin that it would adhere to a preparation of plaster. On Egyptian mummy-cases some of the leaf-gilding is so thin that it resembles the modern process.

There are two distinct methods of overlaying wood objects with gold leaf. Water-gilding, the oldest and best, and oil-gilding, which is coarser, inferior and incapable of taking a lasting high burnish; but the same gold leaf is employed in both processes. Mercury and the later electro-gilding are confined to metal objects. The leaf differed in thickness, becoming thinner as the art developed and the goldbeater's skill progressed, until a single ounce of gold could be manipulated to produce 1,200 square leaves of

about 3\frac{1}{4} in.

The colour of the leaf depends on the quality of gold employed. That of 24-carat is the purest and most brilliant, and will stand washing; but this leaf is difficult to blow out. For fine gilding, 22-carat was generally used, being far more easily applied and, at that standard, unaffected by damp. Leaf of 15 carat was much employed for ordinary objects, but gold of lesser quality was liable to be quickly affected by atmospheric damp, and had to be protected by varnish. Silver is beaten in the same manner, but not so thin, as the inferior metal does not repay the labour.

Early English water-gilding is generally found on a blue clay ground and, later, on a red ground. In the eighteenth century other colours were experimented with, and Arthur Young, in 1767, describing Wanstead House, the seat of the Earl of Tilney, says, "The ball room is very elegently fitted up with gilded ornaments of all kinds but I should remark, that the gilding being all on brown is by no means set

off with such lustre as if on lighter colours."

Though, no doubt, furniture made in England was at times sent over to France to be gilt, sometimes the procedure was reversed: Lady Mary Coke mentions, in her *Diary*, written in London in 1769, that she

has just received the chairs she ordered from Paris, and intends having the frames gilt.

In the first half of the eighteenth century English gilding attained a high degree of perfection. At that period the surface was first covered with a thick skin of size and whiting, and on this a paste of very fine red clay and parchment size was added in several applications, the whole being rubbed down until perfectly smooth. When dry, it was moistened with water, and the gold leaf applied to the softened surfaces. If a fine effect was desired, 24-carat leaf was employed, two layers being frequently used for backs of chairs and plain parts; this was called "double gilding." The drying process completed, it was either left

dull throughout, i.e., "mat," or burnished where required. Before the gilt was applied, sand was sometimes powdered over the flat surfaces to produce a granulated effect.

Cabinet-makers and their rich patrons were quick to appreciate the decorative value of gilding in the large reception rooms of the Palladian houses erected between 1700 and 1750, and most fine English gilt furniture was made in London between those dates. Chippendale, though mainly dependent on the colours of his woods, at times introduced gilding on salient features, and even extols the appearance of entirely gilt furniture. Much fine old water-gilding has been destroyed by amateur re-gilding or, in early Victorian times, obliterated by graining or black paint.

The less expensive process is that known as oil-gilding. Here the surfaces of the object are made smooth by rubbing down, and then the parts to be gilt are painted with gold size, a preparation of boiled oil mixed with red or yellow colour. This is left on for some hours and, when still "tacky," or nearly dry, the leaf is laid on and the creases or loose fragments carefully dusted off; the surface is then finally sized or spirit-varnished, and the process is complete. There are other methods, notably powder-gilding with real or imitation gold powder; but the results have proved neither brilliant nor lasting.

The art of true gesso-gilding, which originated in Italy, and probably came to England from France,

differs little from the foregoing methods. It was introduced here and applied to furniture about 1680, the process adopted being as follows. The decorative detail was first roughly carved in the wood, a preparation of whiting and size in a series of thin coats being then applied to the plain or carved surface. On French gesso of the highest quality, in the time of Louis XIV, there were as many as twenty coats of composition. When dry and hardened almost to the consistency of ivory, this new gesso surface was

re-carved to a high finish, and slightly moistened for the gold leaf to adhere to it.

Stalker and Parker, in their *Treatise of Japanning and Varnishing* (1688), when discussing "The Method of Guilding and Burnishing," give elaborate directions how "To overlay mirror frames with burnished gold and silver." They advise "applying the carved wood with parchment size mixed with whiting, jobbing and sticking your brush against it, that the whiting may enter into every private corner and hollowness of its carved work, give it leisure to dry and whiten over your frame 7 or 8 times. On these sorts of frames you may guild in oyl or burnish but to the latter it is chiefly accommodated." This process was applied to the tops of gilt tables, the carved decorations of their legs and friezes, mirror frames, stands for cabinets and other furniture where the decoration was in low relief, the prominent portions being skilfully burnished. English gilding reached its apogee about 1730, almost rivalling the excellence of the French. The various foreign and Oriental processes are not within the scope of this

Only a small quantity of the decorated gilt leather employed for wall-hangings, covers to furniture and screens was of English manufacture. From Elizabethan times it was mostly imported from Spain and Flanders, but later a certain amount was produced in this country. Among the Domestic Papers of Charles II is a petition, dated 1660, from Hugh Robinson, who learnt in Amsterdam how to make leather "more bright than gold." He states that he is willing to impart this knowledge, if he is allowed to set up premises for the purpose. The name of G. Wilson, Clerkenwell, has been found more than once on large leather screens dating from the middle of the eighteenth century. The decoration of such examples generally consisted of a rich Oriental treatment in natural colours of flowers and birds amid arabesque scrolling on a rayed or diapered gilt ground. This gilding was a direct copy of the French and Spanish processes. Silver leaf was invariably employed, laid on the dressed leather with a preparation of size; the leaf was then lacquered with deep-coloured gold lacquer varnish. The birds and floral decorations were painted in oil when the gilding was completed (see Screens).

GILLOW, FIRM OF.—Robert Gillow, a joiner, founded this firm. He settled in Lancaster about 1695, was made a freeman of the borough in 1728, and, some years later, appears to have exported furniture to the West Indies in exchange for their produce—rum, sugar and cotton. In 1784 two firms named Gillow were carrying on business in Lancaster—Richard Gillow and Son in Dane Street, and Richard and Robert Gillow on Castle Hill. Before that date (perhaps about 1760) a branch had been established in London; the lease of some land was obtained in 1765, and premises opened on the north side of Oxford Street, near the present Marble Arch. From 1784 onwards the firm possesses a continuous series of cost books, in which are pen drawings of the furniture made, with the price of each piece and the name of the purchaser. The Lancaster connections of Gillow's explain the number of their clients from the north of England at that time. Among them are the Earl of Derby, William Egerton of Tatton Park, and the Earl of Strafford of Wentworth Castle. The cost books are of interest in showing the persistence of certain fashions for a considerable period after their introduction: a drawing of an armchair with interlaced heart-shaped back, festooned with drapery, in the style of Hepplewhite, is dated 1797. Besides furniture, there are entries in the books of the making of coffins, mangles and an altarpiece of painted deal (1787). In 1800 Richard Gillow of Oxford Street was granted a patent for "an improvement in the method of constructing dining and other tables calculated to reduce the number of legs, pillars and claws and to facilitate and render easy their enlargement and reduction."

The name of the firm is occasionally found upon furniture towards the end of the eighteenth century, and after about 1820 their productions are almost invariably signed

GIRANDOLE (see WALL LIGHTS).

GLAZING (see Construction).

GLOBE-STANDS. —A globe is defined by Robert Hues in his Tractatus de Globis, translated by Chilmead in 1639, as "an Analogicall representation either of the Heavens or the Earth." He adds that it is thus called not only because it expresses "the Sphaericall figure as well of the Heavens, as also of the Terrestiall Globe . . .; but rather because that it represents unto us in a just proportion and distance each particular constellation in the Heavens, and every severall region and tract of ground in the Earth."

### Globe-Stands

No attempt is made in this section to discuss the scientific aspect of globes, the character of the stands, which alone can be regarded as furniture, being the primary consideration.

The history of globe construction can be traced back to remote antiquity: celestial globes were first employed, but both varieties were known long before the Christian era. Adjustable metal rings, or astrolabes, intended to represent the orbit of the heavenly bodies, were also employed by Greek astronomers, and these later developed into the more complex armillary spheres. Ptolemy, in his *Syntaxis*, devotes a chapter to the astrolabe, and also recommends the use of terrestrial and celestial globes.

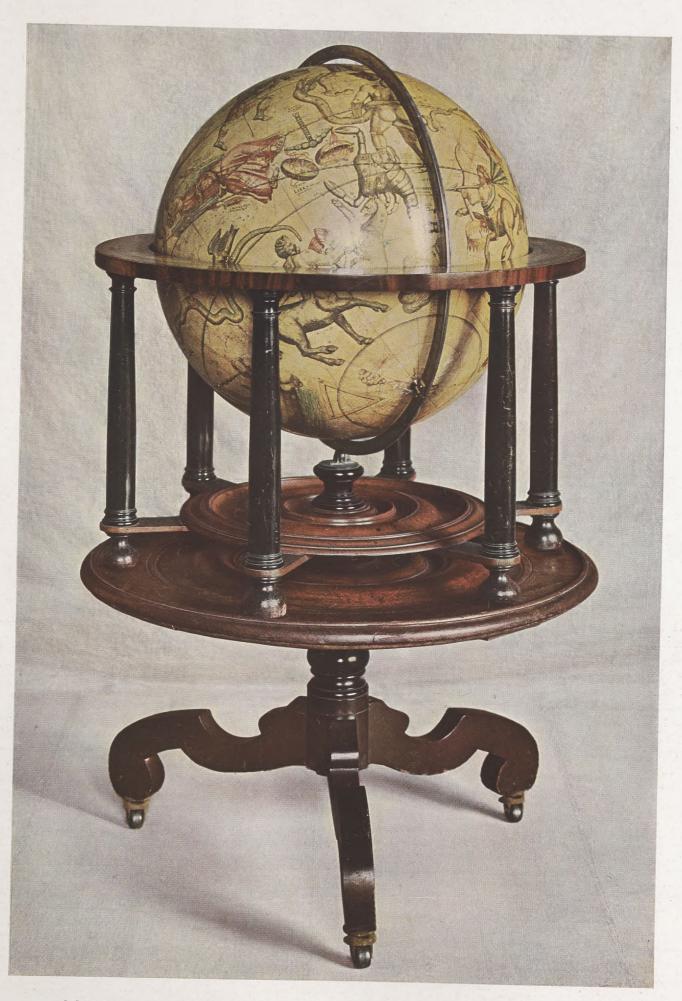
They were sometimes represented in Roman frescoes, and that sculptors treated them decoratively at this early date is proved by the so-called Atlante Farnese, circa 200 B.C., a figure of Atlas bearing a large marble celestial globe on his shoulders. In England celestial globes were known in the time of the Venerable Bede, and formed part of the educational apparatus in monastic schools. From the Middle Ages a number of finely engraved brass examples remain to remind us of the Arabs' pre-eminence in astronomical science; while in western Europe princes and eminent philosophers caused globes to be constructed for the advancement of their studies. An elaborate work, prepared for Alfonso "The Wise" of Castile in the thirteenth century, enumerates a large variety of materials from which globes may be

made, finally pronouncing in favour of wood.

By the trans-oceanic discoveries of Columbus and his contemporaries a great impetus was given to the production of globes. Hitherto, maps had been engraved on metal or drawn by hand and pasted on a wooden ball; but in the sixteenth century they were often printed on paper gores, fashioned mathematically to fit a prepared surface. Over a framework composed of thin narrow strips of wood was pasted first a cloth covering, and over this a thin layer of plaster, sawdust and glue, on which were pasted the engraved gores, sometimes thirty-six in number. Among the papers of Leonardo da Vinci at Windsor Castle is a map of the world, drawn on globe gores about 1515, but it is doubtful if they can be assigned to him. At this time, globes on ornamental stands frequently constituted a part of Continental library furnishings, and are also found represented in title pages and paintings. The wooden stands were generally plain, but those of brass were sometimes formed of terminal figures, and finely engraved. Thomas Blundeville, a Norfolk country gentleman devoted to scientific pursuits, states, in his Exercises, that Mercator's globes were in common use in England until 1592. In that year the first English terrestrial and celestial globes were published by Emery Molyneux, and a celebrated pair, bearing the Royal arms and a dedication to Queen Elizabeth, are preserved in the Middle Temple library. They were repaired by J. and W. Newton in 1818, when new pieces were added to the stands and the tables made, but the columnar ebonised supports and broad wooden horizon circle forming the upper portion are probably original (Plate XII). Hakluyt, in his Voyages, mentions the approaching publication of these globes by "M. Emmerie Mollineux of Lambeth . . . gratly supported by the purse and liberalities of the worshipfull merchant M. William Sanderson." The cartographer was known to Sir Walter Raleigh and to John Davis, the navigator, who wrote, after one of his voyages: "How far I proceeded doth appear on the globe made by Master Emerie Molyneux." A number of these globes were manufactured and sold, some being made on a smaller scale for a cheaper edition. A Latin manual, giving directions for their use, was published by Robert Hues in 1594, and translated by Chilmead in 1639. In this treatise,



Fig. 1.—Terrestrial Globe on stand; an engraving from a picture of the second Earl of Arundel and his wife. c. 1640. (From the British Museum.)



Celestial globe, one of a pair, by Emery Molyneux; the turned ebonised uprights of the stand and the horizon circle are contemporary, but the table is of early nineteenth century date.

Height 4ft. 6in. c. 1592. (From the Middle Temple.)

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Fig. 2.—Bronze Armillary Sphere, supported by three lions on a triangular base engraved with the arms of the ninth Earl of Northampton. c. 1595. (From the Bodleian Library.)



Fig. 3.—Celestial Globe, one of a pair, on a mahogany stand with six cabriole legs ending in lion-paw feet: the panels of the hexagonal plinth decorated with delicate applied tracery. Extreme height, 4 ft. 7 in. c. 1757. (From Oriel College, Oxford.)

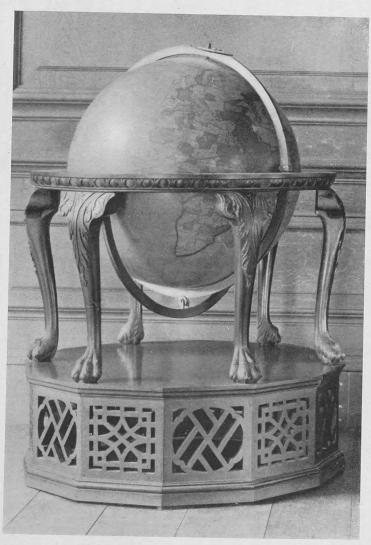


Fig. 4.—A Terrestrial Globe, one of a pair, on mahogany stand with six cabriole legs ending in lion-paw feet: the duodecadon plinth filled with Chinese railing. c. 1757. (From Althorp.)



Fig. 5.—Celestial Globe, one of a pair, by George Adams, on a mahogany tripod stand; the legs, carved with acanthus, finish in whorls. Height, 2 ft. 9 in. c. 1775. (From Christ Church, Oxford.)

#### Globe-Stands

which was widely used by sailors in the seventeenth century; the author writes: "The fabrick of the frame is thus: First of all there is a base, or foot to rest upon, on which there is raised perpendicularly six Columnes or Pillars of equall length and distance, upon the top of which there is fastened to a levell and parallel to the Base a round plate or circle of wood, of a sufficient breadth and thicknesse, which they call the Horizon. . . ." Molyneux appears to have been the only English maker of repute before the second half of the seventeenth century, and it is possibly one of his globes that is seen in an engraving from a picture of Thomas Howard, second Earl of Arundel, and his wife (Fig. 1). In 1639, the year in which Chilmead translated Hue's Treatise, the earl was concerned in a scheme for colonising Madagascar, and he is seen pointing to that island. The bronze Ptolemaic armillary sphere given in Fig. 2 bears no signature or date, but appears to have been made in this country about the same time as Molyneux's globes, the names of the months being in English. It is supported by three finely modelled lions sitting on a triangular base engraved with the arms of Henry, ninth Earl of Northampton (1564–1632), the decorative bronze-work in late Renaissance taste being carried up as far as the middle circle. The Benefactors' Book records that it was presented to the Bodleian by Sir Josias Bodley in 1601.

In the seventeenth century the use of the globes was considered a part of a polite education. Sherbourne, in his appendix to Peacham's Compleat Gentleman, first published in 1622, says that



Fig. 6.—Orrery, by Thomas Wright, in a glazed case on an oak duodecadon stand with baluster supports. c. 1730. (From the Earl of Stamford.)

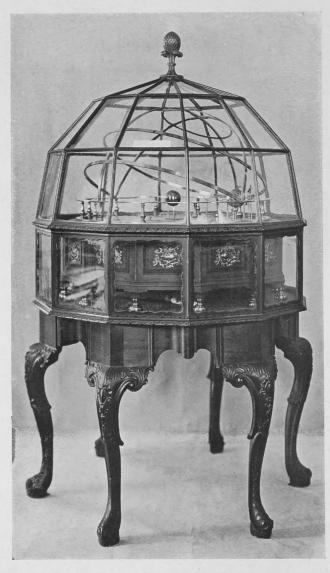


Fig. 7.—Orrery, by Benjamin Cole, in a glazed case: the six cabriole legs of the mahogany stand carved with acanthus ornament ending in scroll feet. c. 1760. (From Queen's College, Oxford.)

"Mr Wright being chosen Tutor in mathematics to Prince Henry, caused a large sphere to be made for his Highness by help of some German workmen; which sphere by means of Spring work not only represented the motion of the whole celestial sphere, but showed likewise the particular systems of the sun and moon, and their circular motions together with their places, and possibilities of eclipsing each other." Milton held it "seasonable to learn the use of the globes" for those engaged in the study of fortifications, and Lord Herbert of Cherbury commended celestial globes for "particular predictions." Joseph Moxon, who published A Tutor to Astronomy and Geography in 1659, was the most celebrated English globemaker of the time; and among others distinguished in this branch of science was Roger Palmer, Earl of Castlemaine, the husband of Charles II's notorious mistress. Moxon made mathematical instruments in Russell Street, at "The Sign of the Atlas," and his book concludes with a catalogue in which the prices of globes, celestial and terrestrial, of all sizes are given, those invented by the Earl of Castlemaine being sold for 40s. In 1661 Wren's globe of the moon, the first of its kind, was presented to Charles II at Whitehall, fixed on a stand of lignum vitæ curiously turned and bearing an inscription to the King. It was placed among the curiosities in the Royal cabinet, but no longer survives. The majority of these English globes appear to have been set on comparatively plain stands; but contemporary foreign examples were sometimes very elaborately mounted. They enable the various forms of baluster supports to be exactly dated, and are often remarkable both in detail and design.



Fig. 8.—Mezzotint engraving, "The Orrery," by William Pether, after a picture by Joseph Wright painted in 1766.

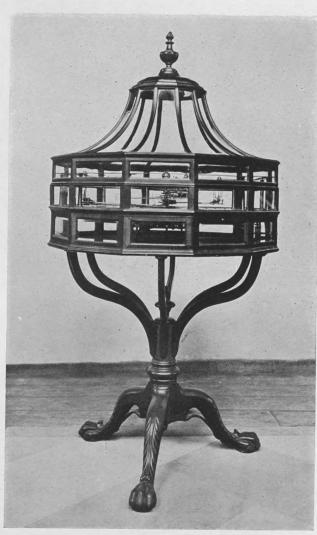


Fig. 9.—Orrery, by Heath and Wing, in glazed mahogany case, supported on a tripod stand; the acanthus carved legs, reinforced with brackets, finishing in lion-paw feet. c. 1780. (From All Souls' College, Oxford.)



Fig. 10.—Celestial Globe, one of a pair, on a mahogany stand with fluted legs; the horizon circle inlaid with a small chequer. c. 1800. (From the Victoria and Albert Museum.)

#### Globe-Stands

The number of English globe-makers in the eighteenth century renders it impossible to mention more than a few of the most eminent. Their productions are found in many foreign libraries, often on the original stands. These prove conclusively that highly skilled craftsmen were called in to mount the globes, and show, moreover, that, when thus mounted and transformed into decorative pieces of furniture, they were exported all over the world. It is noticeable that the stands do not invariably conform to the prevailing taste, such details as the lion-paw foot being found long after they had gone out of fashion: a form of stand well calculated to support the weight when once adopted was not readily abandoned. Foremost on the list of early eighteenth century cartographers was John Senex (d. 1749), his globes being sold later by the Adams and other makers. Senex was a Fellow of the Royal Society, and, among several other scientific works, published, in 1718, at the Globe in Salisbury Court, A Treatise of the Description and Use of Both Globes. Like Moxon, at an earlier date, he gives a catalogue of prices, the largest mentioned, 16 in. in diameter, selling at £6. He promises that a new pair he is bringing out "Will be finish'd to the utmost Perfection and will both for Elegancy and accuracy far exceed any Thing of that kind ever yet made Publick." Two of his globes, now in the Bibliothèque Nationale, are dedicated in a Latin inscription with "befitting humility" to Sir Isaac Newton and the members of the Royal

Society. A celestial sphere from Oriel College, one of a pair "adjusted to the year 1740 by John Senex F.R.S.," and made with "Several New improvements" by Benjamin Martin in 1757, is given in Fig. 3, stands and plinths being of the latter date. They are of mahogany—the horizon circle carved with a bold egg-and-tongue moulding, the six cabriole legs, ending in lion-paw feet, most elegant in form. A pair of globes from Althorp (Fig. 4) bear the same date, and are part of the same issue. They show an exactly similar treatment of the stands, but the plinths are twelvesided and filled with Chinese railing. Contemporary with Senex, but not dying until 1776, was James Ferguson, a Scotch physicist and mathematician of repute. In his Select Mechanical Exercises he tells us that, as a youth, he made a globe in three weeks, "turning the ball thereof out of a piece of wood"; he also painted as globes the globular stones from the top of a neighbour's gate-posts. Later he gave special attention to the construction of orreries. These instruments, invented by George Graham about 1700 for Charles Boyle, Earl of Orrery, represented the motions of



Fig. II.—Globe on a mahogany stand designed in Empire taste; the supports of the horizon circle boldly carved with acanthus, and modelled as lion terminals. c. 1810. (From Trinity House.)

the planets about the sun by means of wheel-work. A collection of scientific instruments usually formed part of the furniture in a well equipped country house library. At Dunham Massey, in 1752, the library of George, second Earl of Warrington, contained:

Celestial Globe with a Leather cover Terrestrial globe with do. Sphere cover'd with wood and glass Orrery cover'd with glass.

Fig. 6 illustrates the last in this list. It bears a plate stating that it was made by Thomas Wright of Fleet Street, "Instrument maker to His Majesty." Little is known of this cartographer, but in 1731 a book was brought out by him entitled *The Description and Use of the Globes and the Orrery*. The Dunham Massey example was probably dated from about this time, the contemporary stand proving that stability, not fashion, was the primary consideration. The orrery shown in Fig. 7 was made about 1750 by Benjamin Cole, and given to Queen's College, Oxford, in 1763. A glazed case, enriched with a ribbon-and-rosette moulding, encloses the instrument, fixed on a base with rococo chased metal mounts, bearing the names of the twelve zodiac signs. The curves of the stand are calculated with consummate skill to follow the shape of the case, the six cabriole legs, carved with cabochon ornament, ending in

enriched scroll feet. The traditional tendency in the design of tripod stands is seen in the later example (Fig. 9), which supports an orrery made by Heath and Wing in 1780. Benjamin Martin, who "improved" the Oriel globes, published, in 1760, a work on this subject, in which a section is devoted to orreries. He writes that their high price "is one Reason Why this most useful machine is not so common, as one might wish it were, on account of its great service in conveying an easy and adequate Idea of the true Construction of the system of the world . . . so essential a Part of the Education which our English youth should have." The part played by these instruments in the education of children is charmingly illustrated in an engraving (Fig. 8) by William Pether after Joseph Wright.

In the second half of the century George Adams achieved a world-wide reputation as a maker of globes, his sons Dudley and George assisting him and carrying on his work. In 1766 the elder Adams published, from his shop, the sign of Tycho Brahe's Head, Fleet Street, A Treatise on the use of the globes he had lately put on the market. He writes that they are "of a construction new and peculiar being so suspended that the student may elevate the south pole; a thing impracticable in the use of the common globes." Adams was mathematical instrument maker to George III, and a pair of his globes in Christ Church Library, Oxford, are dedicated to that king. They bear no date, but were probably made about 1770, the tripod stands closely resembling those shown in their author's book (Fig. 5). After this date there were no new developments of importance in the construction of globe-stands. The late examples are generally of plain tripod form, but occasionally they are designed in the style of contemporary furniture. In Fig. 10 the legs are fluted, and the base of the circle inlaid with a small chequer, while in the vigorously carved stand of the globe from Trinity House (Fig. 11) the influence of Empire taste is plainly discernible.

GOODISON, BENJAMIN.—A cabinet-maker who supplied a large quantity of walnut and mahogany furniture for the Royal palaces in George II's reign. In 1735 he charges £50 for "an Indian Japan'd chest on a carved and gilt Frame" for the Prince of Wales' dining-room at St. James's. About the same time he made the lantern for "The Queens Great Staircase" at Hampton Court Palace, and this entry relates to the example which still survives in its original position (see Lanterns, Fig. 5). Between 1756 and 1761 he supplied the Duke of York with "a mahogany commode chest of drawers ornamented with carving and wrought Brass handles to do"; and his name occurs occasionally in the bills until 1767. He also charged small sums for repairs to the Royal furniture, the following being one of many such entries: "Taking down cleaning and repairing sundry Pier and Chimney Glasses and Glass sconces and Chandeliers in the State and other Apartments and Placing them in the Ball Room at St. James £15–12." Goodison was employed by the fourth Earl of Cardigan and his wife in connection with the furnishing of Deene Park, Northants, and Dover House, Dover Street. Particulars of many articles supplied by him to the Royal palaces will be found in the various sections.

GOTHIC TASTE was the phrase used in the eighteenth century by the inventors and admirers of the mock mediæval forms then introduced into architecture, decoration and furniture. The complete victory which the classic style gained in post-Restoration England seemed to destroy the last vestiges of the Gothic spirit, which was held to be merely barbaric by such authorities as John Evelyn. Yet it lingered in English hearts. Vanbrugh, with his histrionic tendencies, loved battlements, liked his buildings to be called castles, and built himself one at Blackheath. Batty Langley, among the great number of his books on all sorts of subjects, published Gothic Architecture Restored and Improved in 1742. William Kent, who enjoyed wandering in every field, made excursions into this one and designed a Gothic screen for Gloucester Cathedral. By the middle of the century Sanderson Miller had perpetrated mediævalism at his own and his friends' houses, and had "improved" their parks with sham castles. He was the great genius" that headed one clique of these neo-romantics, just as Horace Walpole was of another, his associates being John Chute and William Mason, Thomas Pitt and Richard Bentley. The last-named was capable of designing equally well—or, perhaps, badly—in all the misunderstood styles of his day, so that in the Green Closet at Strawberry Hill there hung "a landscape in Indian ink with Italian, Chinese and Gothic buildings; by Mr. Bentley, in his best style" (see also, Chinese Taste). Not only were the decorations of Strawberry Hill, but also much of the furniture, in this taste, carried to excess and termed by its votaries "true Gothic." This was, fortunately, exceptional. The leading cabinet-designers and makers, such as Thomas Chippendale, seldom did more than introduce details of what they considered Gothic into pieces of furniture of which the leading lines were still of classic origin. Thus, in the Director, Chippendale illustrates "A Gothic Sideboard" (Plate LX, edition 1762) of which the legs certainly are enriched with cusped arches and finials, but the rail has rococo ornaments flanked with Chinese frets. A "Clothes Chest" (Plate CXXVIII) is on a frame with just the same mixed motives. A "Bason Stand" (Plate LV) has base and top composed of baroque scrolls, but "in the Middle hath four Gothic Pillars and an Arch." Several bookcases are similarly treated, but there is one (Plate C) which, as an exception, does come near to the "pure Gothic" of those designed by Bentley for the Strawberry Hill library, and which have their counterpart at Arbury. When we come to chamber organs, although we find one "according to the modern Architecture"—that is, of classic design—another has cusped arcading and flamboyant finials much like the bookcase; while Plate CVI is described as "an Organ in the Gothic Taste," and the remark is made that "as most of the Cathedral Churches are of Gothic Architecture it is Pity that the Organs are not better adapted." To us, however, it may well appear that these "adaptations" of Chippendale, in a style of which he and his contemporaries knew so little that they reduced it to mere frippery, were by no means an improvement, and while, in otherwise well designed pieces of furniture, an occasional motive of this kind is amusing, it yet marked a decadence which grew stronger when the nineteenth century was reached. An attempt was made to revive this taste during the Regency, and furniture which shows a more scholarly knowledge of Gothic forms than that produced by Chippendale and his contemporaries is illustrated by George Smith in Household Furniture of 1808.—H. A. T.

GRAINING.—A process of painting furniture and wood work, by which the colour and figure of a more costly wood was counterfeited in one of a cheaper kind. This treatment was first adopted in England towards the end of the sixteenth century for the imitation of oak and walnut, being subsequently extended to other woods. The graining of furniture continued to be practised in Georgian times.

GRATES (see CHIMNEY FURNITURE).

GRENDEY, GILES.—An early eighteenth century cabinet-maker, presumably of French origin, who lived in St. John's Square, Clerkenwell. His trade label has been found under mahogany upholstered chairs of high quality, decorated with lion masks and dating from about 1735. The label states that he "Makes and Sells all Sorts of Cabinet-Goods, Chairs and Glasses."

GRIFFITHS, EDWARD.—A cabinet-maker who, in 1743, was assistant to Benjamin Goodison (q.v.), and subsequently set up a business on his own account. Between 1746 and 1749 he supplied the fourth Earl and Countess of Cardigan with a number of inexpensive tables, picture frames, screens and boxes, being also employed to execute repairs to their furniture at Dover House, Dover Street. Among the items in his bills are the following:

GRISAILLE.—A style of painting in various grey tints, employed to represent solid bodies in relief. This treatment is frequently found in the friezes and medallions used to decorate satinwood and painted furniture (see Bureaux, Fig. 47).

GROTESQUE.—A term applied in furniture to carved, painted or inlaid ornament of extravagant and fanciful character, representing figures, animals, etc., which have no exact counterpart in nature (see Chests, Fig. 5; Mirrors, Fig. 73).

GUERIDON (see STANDS).

GUILLOCHE.—An ornament derived from classical architecture and formed of two or more bands twisted over each other, making a continuous pattern; the interspaces are, at times, filled with conventional roses, when the pattern is termed "rosaced guilloche." This pattern was used intermittently on furniture from the middle of the sixteenth to the end of the eighteenth century, being found carved, painted and inlaid (see Buffets, Figs. 5 and 6).

GUMLEY, JOHN.—A cabinet-maker and glass manufacturer, who supplied a quantity of fine furniture to the Royal palaces in the reigns of William III, Anne, and George I. On one of the moulded slips of a tall gilt wall mirror at Hampton Court Palace dating from about 1700 (see MIRRORS, Fig. 26) the word "Gumley" is carved in slight relief. This name is found again on a pair of mirrors in the State Bedroom at Chatsworth, nearly twelve feet high and with the ducal arms and supporters on the cresting. They are of the type where the whole, including the frames, is of glass, and the following entry from the Chatsworth accounts probably refers to them:

There were two Gumleys, Peter and John. From the first-named Lord Bristol bought £29 worth of China and Japan ware in March, 1693; but John was probably the vendor of these mirrors, for, in the London Gazette for June 21st, 1694, he advertises the sale "of all sorts of Cabinet work," among the articles enumerated being "Indian and English looking-glasses." In 1705 he set up a glass-house at Lambeth, and shortly afterwards came into conflict with the authorities. A Bill had been introduced to suppress all new ventures of the kind, and the proprietors of the Bear Garden house, which first became prominent in 1691, attempted to obtain an order for the closing of Gumley's establishment. In a petition presented to Parliament by his friends, the following considerations were urged: The proprietors of the Bear Garden "endeavour'd to engross to themselves the making of Looking-glass-Plates" and ruined and undermined the work of others, refusing to sell to those they considered hostile to their monopoly. Gumley and his partners had attempted to resist this by purchasing long leases of several tenements and a large piece of ground in Lambeth, on which they built a glass-house at the cost of about £7,000. The proprietors of the Bear Garden sent in an answer to this petition, in which they denied the charge of engrossing and aiming at a monopoly, and pointed out that just after a vote of the House prohibiting the setting up of new factories within a mile of Whitehall Palace, Gumley and his friends had erected one "just against Her Majesty's said Palace." Gumley, they say, is no true inventor, he "still sells Glass in his shop in the Strand and the rest of his partners are merchants and tradesmen, none of them bred up in the art and mystery."

The Bill for the suppression of all new glass-houses was defeated in 1707. Gumley was still doing a large trade in looking-glasses in the early Georgian period. The London Gazette for April 6th, 1714, announces that he has taken all the upper part of the New Exchange in the Strand and furnished it "as a looking-glass shop." In 1717 John Gumley was in partnership with James Moore, and supplied the Royal palaces with mirrors, chandeliers, frames for tables, and a variety of gilt and walnut furniture. Their final bill in the accounts of the Lord Chamberlain's Office dates from Michaelmas, 1726, to Michaelmas, 1727, when the firm becomes John Gumley and William Turing. The latter year probably marks the date of John Gumley's death, for in the bills from June of that year the firm is styled Elizabeth

Gumley and William Turing.

ADDOCK, ELKA.—The "Sella Curules" of the Dilettanti Society was made by this maker, and the following bill in connection with it is preserved by the Society:

HAIG, THOMAS.—Cabinet-maker and upholsterer. In his youth he is said to have been book-keeper to James Rannie, the first partner of the celebrated Thomas Chippendale. Rannie died in 1766, and in that year there was a sale of Chippendale's stock at 60, St. Martin's Lane. The

advertisement announced that, for the future, the business would be carried on "by Mr. Chippendale, on the Premises, upon his own account"; but it was growing so rapidly that, in 1771, Chippendale took Haig into partnership. It is probable that he had little connection with the actual cabinetmaking, attending mainly to the business side of the enterprise. The accounts for the furnishing of Harewood House and Garrick's house in the Adelphi are made out to Chippendale, Haig and Co.; and among several letters from the firm to Sir Edward Knatchbull of Mersham Hatch, Kent, between 1770 and 1778, two were written and signed by Haig. The first, dated St. Martin's Lane, October 23rd, 1771, is as follows:

Your favour of the 19th came to hand yesterday, and as I expect Mr Chippendale every day, the Contents will soon be made known to him, in the meantime I beg the favour that you will send me the exact size of the Glass, I mean the sight measure of it as it shows in the frame, without any regard to what the frame hides, the greatest height and breadth—and I will immediately put a glass in hand for it—You would do a singular favour to Mr Chippendale, by the payment of your Note at present, and you may be assured, the Exchange of the glass shall not on that acct. be retarded, but if you should be otherwise determined, he must submit—I hope for your compliance and am

> Your most Obedt. & Most hble. Servt. THO. HAIG.

In the proceedings in the Court of Bankruptcy, 1773, relating to the estate of Theresa Cornelys, of which Chippendale was an assignee, Thomas Haig is mentioned in the list of her creditors. After Chippendale's death, in 1779, his eldest son, Thomas, carried on the business in partnership with Haig until 1796, in which year the latter withdrew. The dates of his birth and death are not known.

HAKE (see Pothanger, under Chimney Furniture).

HALLET, WILLIAM.—In an advertisement in a New York paper in 1771 a cabinet-maker states that he was "eleven years foreman to the great and eminent cabinet-maker, William Hallet Esq, that bought the fine Estate of the Duke of Shandos called Cannons in Middlesex." According to a letter of Horace Walpole (July 5th, 1755), Hallet was identified with the Anglo-Chinese taste. Of Latimers, he writes that this house "has undergone Batty Langley's discipline; half the ornaments are his bastard Gothic, & half Hallet's mongrel Chinese. I want to write over the doors of our modern edifices 'Repaired and beautified; Langley and Hallet, churchwardens.'"-M. J.

HALFPENNY, W. AND J.—Architects and designers of furniture. In 1750 William Halfpenny published the first part of a work entitled New Designs for Chinese Temples, in which a great variety of triumphal arches, garden seats, bridges, doors and palings are given, with a few designs for chairs and chimneypieces with mirrors over them. The chairs have cabriole legs and Chinese railing in the back, an incongruity not found in any later trade catalogues. earliest known publication of the kind, but Halfpenny states that "the Chinese manner" had been "already introduced here with success." Between 1750 and 1752 the author brought out three more architectural works, while during the same period other parts of the New Designs appeared, published with "the assistance of my son John Halfpenny."

In his Ancient Masonry, Batty Langley refers to the father as "alias Hoare," and adds

that he prepared estimates for the construction of buildings as economically as possible. The characteristics of his style are summarised as follows in the Connoisseur for 1750:

The trav'ler with amazement sees Temple, Gothic or Chinese With many a bell and tawdry rag on. And crested with a sprawling dragon. A wooden arch is bent astride A ditch of water four feet wide; With angles, curves and zig-zag lines, From Halfpenny's exact designs.

HANGINGS.—Hangings, in their application to the history of furniture, include not only bed and window curtains, but wall coverings of various materials variously used. In mediæval times internal walls were generally of the same material and often had the same finish as exterior walls. This might be rubble-stone or timber-framing, either unplastered or roughly plastered. Thus, for the hall and solar of men of wealth there was a desire for some covering to gratify the eye and to give a sense of comfort and finish. The woven tapestries for which Flanders became famous, and which received the generic name of "arras," were the most sought-after material for such purpose. They were durable and they were portable. Great men then moved from one to another of their estates, yet had not enough household gear to equip habitations at each one. Thus, the family moved with a considerable amount of goods, and those were favoured that



A room with movable hangings. (From a fifteenth century Flemish manuscript in the British Museum.)



Fig. 2.—A sixteenth century painted cloth hanging; one of a set depicting the Acts of the Apostles. (From Hardwick Hall.)

would readily transport over the tracks that then answered for roads, and were frequently available only for pack-horses. Tapestries fell into this category, but had to be hung curtain-wise so as to be easily taken down and put up again. It was usual to let into the walls, at a height rather greater than the depth of the tapestries, a line of wood quartering set with tenterhooks, on which the tapestry hung. When Lord Cromwell's great fifteenth century brick tower at Tattershall Castle was recently renovated, such quartering which had rotted and dropped was replaced and again used. A fifteenth century Flemish miniature (Fig. 1) from an illuminated manuscript in the British Museum shows a council chamber where, although the line of wood is not visible, the hangings are fitted with loops that hang on to the tenterhooks. The arrangement is carried over the doorway, and, very likely, the window was treated in no very different manner.

With the progress of wealth and settled government household gear multiplied, and numerous inventories of the fifteenth and sixteenth centuries show us not only that sets of tapestries remained in the one house, but were hung even in inferior rooms. Thus, although Lord Sandys, one of Henry VIII's great officials, had a London house and a country place, besides The Vyne in Hampshire, and used the latter very little in his closing years, yet an inventory taken in 1541, soon after his death, gives sets of

tapestries as a most recurrent item, and present even in the chambers of dependents.

Under Elizabeth the rapid spread of wood linings, taking the form of panelled wainscotings, somewhat lessened the importance of tapestries, which, however, were still largely used; and under the Stuarts the English Mortlake factory not only supplied many an English house, but achieved Continental reputation. Now, however, there occurred a change in the mode of using: stretching began to replace hanging. Above a wooden dado and up to the ceiling cornice a wooden frame was set against the walls. On this the tapestries were nailed, and covered every part of the wall not already fitted with wood-work. The Mortlake set of "The Kings and Queens" hanging in the State dressing-room at Houghton (Fig. 3) is one of many surviving examples of such treatment. This tendency towards permanence and a complete decorative scheme was still further developed in the eighteenth century, when Beauvais tapestries were ordered of the right size and character to complete the equipment of rooms at such houses as Hagley or Osterley (see Introduction, Fig. 22). Later on, tapestries entirely lost their original character of a textile loosely hung and easily moved, and were treated by the chief French makers as mere copies

(including the representation of a gilt frame) of notable paintings by favourite contem-

porary artists.

Tapestry, being the laborious product of highly skilled craftsmen, was ever a luxury for the rich. Quite early, therefore, arose a desire to substitute something that would serve the same purpose and give a similar effect at less cost. Hence arose a great output of tempera-painted or "stained" cloths with the same subjects as tapestry—that is, either merely decorative subjects, or the landscapes of fields, trees, birds and beasts called "verdure," or the more important "histories" or representations of events in the lives of Biblical or classical personages. The frequency of these cloth hangings may be gathered from the number that existed in a group of eleven small monasteries in Essex, where the Dissolution Commissioners, in 1536, enter in their inventories no fewer than a dozen sets of such hangings. That in best condition is in the "Dynynge Parlor" at Beeleigh Abbey, where the hangings of "steyned worke conteynynge III peces" are valued at 6s. 8d.; whereas in the servants' chamber at Colne the stained work hangings are valued at no more than 6d. In the hall at Hatfield Peverel Priory, we are told the subject, the "sained clothes of the lif of Saint George," being valued at 2s. Mention is also made of such materials as "green saye with a bordure paynted," and "lynen cloth of the color of yellowe and redd with a bordure of paynted work." Such painted cloths, often called Counterfeit Arras, were neither so durable nor so precious as tapestries, and have, therefore, not survived in



FIG. 3.—Tapestries fixed and fitted between dado and ceiling cornice. They hang in the State Dressing-Room at Houghton (built c. 1730), and are the Mortlake set of "The Kings and Queens."

anything like the same degree. A set, however, remains in the chapel of Hardwicke in Derbyshire (Fig. 2), dating from the reign of Elizabeth. Under her successor, John Taylor, the "Water Poet," writes:

And as upon my bed I musing lay, The Chamber hang'd with painted cloth I found.

Dating from about 1700, there is a room at Owlpen in Gloucestershire so hung, but somewhat coarsely drawn and crudely painted. It is, no doubt, typical of much modest provincial work of this kind still

in vogue under the later Stuarts.

Leather was less used as a wall-hanging in England than on the Continent, where, especially in Spain, there was a great industry in its preparation and decoration by stamping and colouring; one Spanish product being of leather embellished with wool, an example of which seems to have been obtained in 1638 by Sir Henry Slingsby of Scriven, who, describing some new decorations, writes that the hangings in "yo Lodgin Chamber" are of "calfe skins silver'd, & wrought upon wth a large flower in blew worstett: they come short of y° ground having y° breath of a pannell of wainscott below ym & a frieze & a cornish above ym. The chimney piece is paint'd answerable in blew and sylver."

Lighter and more easily drawn textiles were, naturally, preferred for the curtains of beds and windows, and a very long list of such may be collected from inventories late and early, such as the "Sayes" and "Bayes," the "Cloths" and "Baudekins" of Tudor times, and the chintzes and calicoes of the eighteenth century. But their use was not confined to curtains, the walls of rooms being often also hung with them. Damasks and cut Genoa velvets, again, were used for all sorts of sumptuous hangings, including walls, from Tudor to Georgian days. But from the beginning to the end of this long period we can trace the dawn, the development and the final triumph of a quite different material—

that is, of paper.

Although now pasted directly on to the plaster of the walls, and therefore not to be classed as furniture—that is, movable and utilitarian interior objects—yet they began as a substitute for movable textiles, and the original purpose and mode of usage is still reflected in our expression of "paper-hanging." The earliest English papers for such a purpose date from Henry VIII's time, one such having been discovered a few years ago at Christ's College, Cambridge, adhering to the beams and joists that ceiled two rooms in the Master's Lodge. On sheets of paper is printed a pattern evidently copied from one of the north Italian cut velvets that were already being imported into England at this time. A better form of such imitation followed in the seventeenth century, in the shape of the early flock papers, where a stencilled pattern was put on in some adhesive liquid, and then finely chopped wool of the desired colour sprinkled over and, after a time, shaken off, some still adhering to the patterned glue. The system of hanging resembled that adopted for tapestries at this time, linen or fine canvas being stretched between dado and cornice and the paper pasted on to it. That remained the mode of hanging in the eighteenth century, when the use of paper rapidly developed. Thus, in 1740, Robert Dunbar sends in a bill to Lord Cardigan for putting up papers stretched on 247 yd. of linen, which cost £5 15s. 7d., while the papers of like length cost £17 3s. 9d. The most fashionable papers at that time were those that reached England from China through the East India Company and therefore called Indian (Introduction, Fig. 25). Imitations

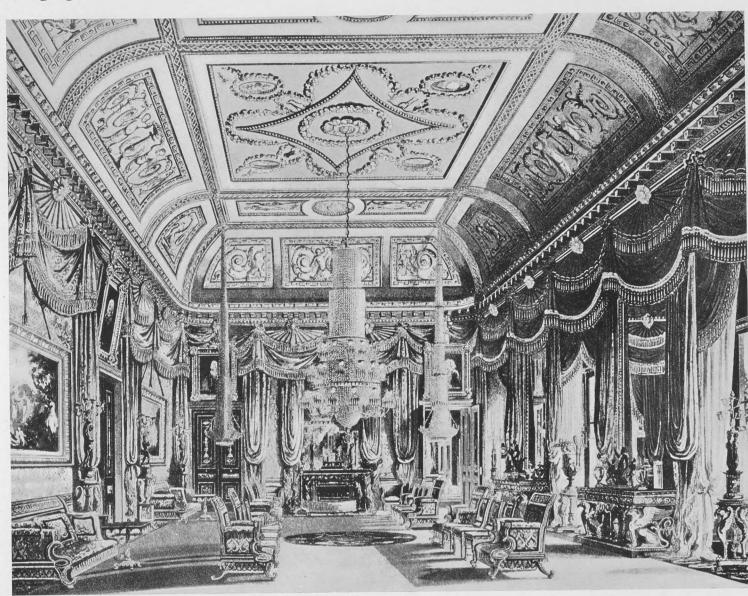


Fig. 4.—Hangings in the "Crimson Drawing-Room" at Carlton House. c. 1790. (From a coloured engraving in Pyne's Royal Palaces.)

and adaptations of them, as well as of motives of more European character, often of a pictorial kind, were produced at home. This subject has already been touched upon in the Introduction (page xxxix). As regards methods of hanging, it would seem that the habit of pasting the paper not on stretched linen, but directly on to the plaster, was becoming usual when Robson, Hale and Co., "Paper-Hanging Manufacturers To His Royal Highness the Prince of Wales," were at work at Althorp in 1790. Hundreds of pieces of paper of varied design and quality were used, but the entries for "fine canvas" are few and for small quantities. On the other hand, much "Under Paper" was supplied, and we find such items as "To Pomicing Under Paper 10s od." Such pumicing could only be done to paper hung on a hard substance such as plaster. Another paperhanging manufacturer at this date was Richard Masefield in the Strand. Among his other products was "Masefield's Original Mock India Paper-Hanging," which he claimed to be "equal to the real India paper." Still more important as makers and providers of wall-hangings were George and Frederick Eckharts, who advertised themselves as "Under the Patronage of H.R.H. The Princess Royal." They had a factory in the King's Road, Chelsea, and showrooms in Bond Street, where their trade card of about 1785 speaks of their "Royal Patent Manufactory of Painted Silk, Varnished Linen, Cloth, Paper &c. for Hangings and other articles of furniture." From letters and diaries of this period we gather that the newly introduced chintzes and calicoes were favourite wall-coverings with eighteenth century ladies. Damasks and velvets had been particularly favoured in the early part of the century. In 1808 the Duchess of Marlborough obtained 3,500 yd. of them from Italy through the medium of the Duke of Manchester, then our Envoy at Venice. Such velvets still hang in several of the rooms at Holkham and in the saloon at Houghton (Introduction, Fig. 19); while brocades with great flower patterns are used for both curtains and wall-hangings in the drawing-room at Syon (Introduction, Fig. 20). At Brocket Park, which James Paine completed about 1775, he tells us that "the saloon is hung with an exceeding rich flowered damask." The effect was extremely like that at Syon, but, unfortunately, it has now been removed. The French fashion of transferring to the walls of ladies' boudoirs the capitonné system of upholstering chairs and sofas seems to have reached England at the time when Mrs. Fitzherbert was housed in Pall Mall by the Prince of Wales, for we read in the journal of Mary Frampton that this house "was new and beautifully furnished—one room being hung with puckered blue satin." The hangings of some of the Carlton House rooms (carried out for the Prince of Wales by Henry Holland in 1783 and following years) had the same characteristic of profuse draping. In the "crimson Drawing Room " (Fig. 4), as Pyne tells us, " satin damask, of a beautiful figure and texture from the British loom" was stretched on all wall spaces between dado and ceiling cornice, and then all sections of the walls between doors were draped in exact likeness to the windows, although the only purpose these additional sets of curtains could serve would be to draw over the pictures. Below the cornice, all round the room, "Festooned draperies were suspended from radiated heads of Apollo and other gilt ornaments," and from beneath these the multiplied sets of curtains depended. This scheme found so much favour that, in other rooms, mirrors were clothed with the same "festoons," which, from this period into the days of Victoria, were a customary part of all window draperies.—H. A. T.

HAREWOOD.—A greenish grey wood; actually, sycamore stained by a solution of oxide of iron. Used as veneer in the second half of the eighteenth century (see Commodes, Figs. 20 and 21).—J. C. R.

HARPSICHORD (HARPSICAL, HARPSICON).—A wing-shaped instrument with several strings to each note and one or more keyboards, the strings plucked by points of quill or leather (see Musical Instruments).

HARRATINE.—A linen fabric used for wall-hangings and the drapery of beds in the eighteenth century. The Duke of Newcastle, writing to the Duke of Montagu in September, 1711, refers to "six field Bedsteads w<sup>th</sup> crimson harateen furnitures"; and in 1731 the first Lord Bristol paid £9 16s. to "John Sharp ye upholder for 98 yards of crimson harratine for my new bed-chamber" (Expense Book of John Hervey, Earl of Bristol). In 1752 William Reason, an upholsterer to George II, charges £2 Is. IId. "for 15½ yds. of Harateen to new cover a 4 leaved screen" in one of the Royal palaces.

HEARTH-BRUSH (see CHIMNEY FURNITURE).

HEARTH-ROD (see CHIMNEY FURNITURE).

HEPPLEWHITE, GEORGE (d. 1786).—Cabinet-maker and designer. Of his life the only facts known are that he was apprenticed to the firm of Gillow of Lancaster (see Gillow), and subsequently came up to London, where he opened a shop in Redcross Street, St. Giles, Cripplegate. He died in 1786, and administration of his estate was granted to his widow Alice, who carried on the business. Two years

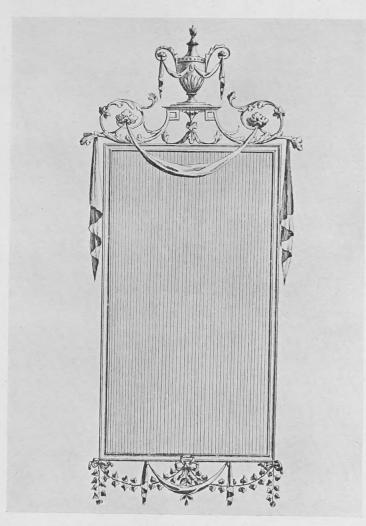


Fig. 1.—Design for a Pier Glass, from Hepplewhite's Guide, 1788.



Fig. 2.—Design for a Shield -Back Chair, from the same.

after his death appeared the Cabinet Maker and Upholsterers' Guide, containing nearly 300 designs "from drawings by A. Hepplewhite and Co. Cabinet-makers," a folio volume of which new editions were published in 1789 and 1794. Ten designs in the Cabinet-Makers' London Book of Prices (second edition, 1788) are signed "Hepplewhite" or "Heppelwhite"; but the plates in the Guide bear no name, and are, possibly, from drawings by several contributors. The aim of the book is set out in the preface. It was "to unite elegance and utility, and blend the useful with the agreeable." An attempt at originality is expressly disclaimed—"we designedly followed the latest or most prevailing fashion only, purposely omitting such articles, whose recommendation was mere novelty, and perhaps a violation of all established rule." The firm justified the publication of another work on cabinet-making on the ground that "English taste and workmanship have of late years been much sought for by surrounding nations; and the mutability of all things, but more especially of fashions, has rendered the labours of our predecessors in this line of little use." Besides foreigners, the book was also intended to benefit "our own countrymen and artisans whose distance from the metropolis makes even an imperfect knowledge of its improvements acquired with much trouble and expense." On the designs in the Guide is based the popular idea of Hepplewhite furniture, which was not the creation of any one individual but a collective expression of the prevailing



Fig. 3.—Design for a Table to be placed against a wall, from Hepplewhite's Guide.

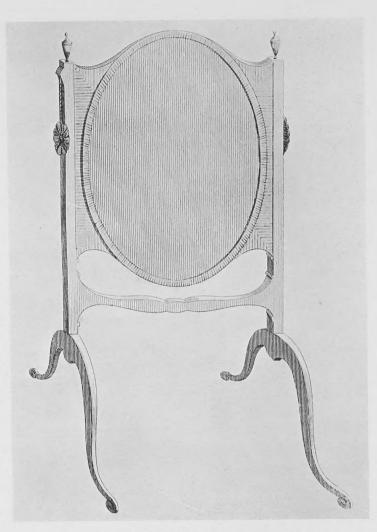


Fig. 4.—Design for a Fire Screen, from the same.

taste. The date of the book's appearance has favoured the growth of Hepplewhite's reputation, for nothing conceived on a similar scale had been put on the market for nearly thirty years. That Hepplewhite was no innovator is proved by the London Cabinet-Makers' Book of Prices, where his designs are scarcely distinguishable from those of other contributors. The Guide has, however, one great merit: it remains by far the best exposition of Adam's style adapted to the use of cabinet-makers. It epitomises with striking fidelity the fin de siècle taste, a taste purged of eccentricity—rational, simple and, withal, extremely elegant and refined. An examination of the plates shows them to be of very unequal merit: the best are not unworthy of Adam's own designs, while others are commonplace and even ugly. It has already been pointed out (see Chairs) that the credit for the introduction of oval, heart and shield-shaped chair backs does not belong to Hepplewhite, nor does he claim to have originated the japanned decoration so characteristic of his style: a note in the Guide states that the fashion "has arisen within these few years." He remarks that one of his chairs "has been executed with good effect for the Prince of Wales," and it is possible that Hepplewhite was the first cabinet-maker to use the familiar three feathers as a decorative motive. Much of his furniture was made in satinwood inlaid with various exotic or stained woods, and the influence of his designs will be found discussed under the separate headings. In the late eighteenth century fashions succeeded each other with bewildering rapidity, and three years after the publication of the Guide Sheraton writes that "notwithstanding the late date of Hepplewhite's book, if we compare

some of the designs, particularly the chairs, with the newest taste, we shall find that this work has already caught the decline, and perhaps, in a little time, will suddenly die in the disorder." It is noticeable that the firm of Hepplewhite and Co. are not among the subscribers to the *Drawing Book* in which this opinion is expressed. How long the business was carried on is not known.

HERCULANEUM.—A name given by Sheraton, in his Cabinet Dictionary (1803), to upholstered chairs in pronounced classical



Fig. 5.—Design for a Sideboard, from the same.

taste, which, he says, are "so named on account of their antique style of composition."

HERRING-BONE BANDING (see FEATHER BANDING).

HINGE (see METAL MOUNTS).

HIPPING.—A term applied to the prolongation of a cabriole leg above the line of the seat-rail. This treatment is frequently found on fine walnut, mahogany and gilt chairs from the beginning of the eighteenth century until about 1760 (see Chairs, Figs. 62 and 115).

HOLLAND, HENRY (1746?—1806).—An architect who was instrumental in introducing Græco-Roman detail in England. He enlarged Carlton House, Pall Mall, and "improved" Woburn and Southill in Bedfordshire. A bound volume of his designs in the library of the Royal Institute of British Architects, London, includes drawings of fixed furniture for Woburn, Southill, etc., such as bookcases, mirrors, pier tables, and a stand for a lamp (Fig. 1).—M. J.

HOLLY (ILEX AQUIFOLIUM). — A hard, white wood with slightly flecked grain. It was used by joiners for small inlay work in the solid on oak and walnut furniture of the Tudor period, and also by marquetry cutters in the late seventeenth and in the eighteenth century; sometimes stained when the design of foliage, etc., was represented in seminatural tints. Evelyn writes in Sylva (1664): "it is the whitest of all hard woods, and therefore used by the In-layer, especially under thin plates of ivory to render it more conspicuous."—I. C. R.

HONEYSUCKLE MOTIVE OR ANTHEMION.—



Fig. 1.—Drawing of Stand for Lamp, by Henry Holland. c. 1790.

A conventionalised rendering of unopened buds of the honeysuckle, used by the Greeks and Romans in various forms of decoration. It is found on foreign Renaissance furniture, but this motive is rare in England before the early eighteenth century, when it became a common ornament on the cabriole legs of tables and chairs (see Chairs, Fig. 73). With the revival of classical taste about 1770, the honeysuckle pattern was freely employed in carved, inlaid and painted decoration. It was sometimes introduced by Adam into the design of carpets.

HOOF-FOOT.—This motive, in a variety of forms, was employed as a terminal to the legs of furniture from remote antiquity, especially by the Egyptians. It was introduced into England from the Continent at the end of the seventeenth century, and a goat's hoof is found on early cabriole chairs (see Cabriole, and Chairs, Fig. 55).

HOOP-BACK.—A form of chair-back in which the curves of the uprights and top rail merge into each other (see Chairs).

HOPE, THOMAS (1769–1831).—Author and virtuoso, one of the three sons of John Hope of Amsterdam, banker and merchant; studied architecture at an early age, and travelled widely, sketching architectural remains in Egypt, Sicily, Turkey, Syria and Spain. He quitted Holland for England at the time of the French occupation, in 1794. Here he employed his considerable fortune in collecting ancient and modern sculptures, and designing the furniture and decoration of his London house in Duchess Street, Cavendish Square, and of his Surrey home, Deepdene. In his *Household Furniture and Interior Decoration* 

(1807) the designs carried out at Deepdene are illustrated, and in these he shows a certain gift for adapting classical elements to the use of furniture, though in a less degree than his friend, the French architect and designer Percier. The novelty of the fittings and furnishing of his London house was commented upon by Dance, who was of opinion that it would "contribute to emancipate the public taste from that rigid adherence to a certain style of architecture and of finishing, and unshacle the Artists." However much amusement there might be, he added, in

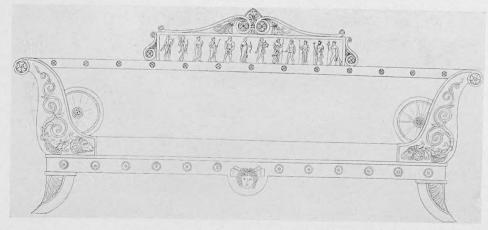


Fig. 1.—Design for a Couch, from Hope's Household Furniture and Interior Decoration, 1807.

seeing this house, "It certainly excited no feelings of comfort as a dwelling" (Farington, Diary, March 31st, 1804). Household Furniture was not well received by the critics, and a writer in the Edinburgh Review (July, 1807) condemns the articles in general as "too bulky, massive and ponderous to be commodious for general use. . . Mr. Hope is a great advocate of solidity and has produced such an assemblage of squared timber and massive brass as would weigh down the floor and crush out the walls of an ordinary London house. Let anyone look at the chairs in the Egyptian room (Plate 8) or that on Plate 22, with their enormous pediments, friezes and massive bronze ornaments and say whether it is possible for such things to come into general use as articles of furniture till aldermen wear armour." Again, in Black-

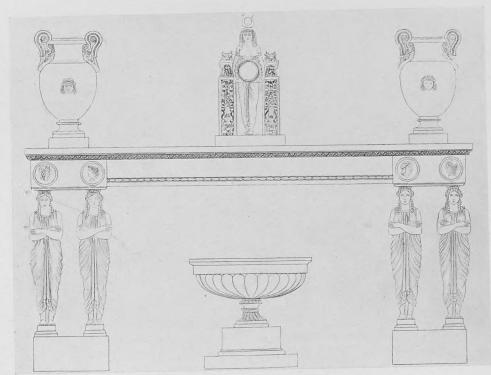


Fig. 2.—A Sideboard, from the same work.

wear armour." Again, in Black-wood's Magazine (vol. x, page 200), the reviewer of Hope's romance, Anastasius, affects to consider it too good to be the work of the "very respectable decorous gentleman" who "wrote with some endeavour" about house furniture and decoration. Hope's designs for furniture have the interest of being, as he writes, "exclusively confined in its representation to objects where effects had already been tried and had been approved of." He found some difficulty in obtaining artisans in London to carry out his designs, and after "most laborious search," entrusted them to Decaix, a French metal-worker, and Bogaert, a wood-carver born in the Low Countries. Examples of furniture designed by Hope are a bookcase from Deepdene (see BOOKCASES, Fig. 34), with lion-headed supports to the upper stage and metal mounts and ornament, a "monopodium" library table, also from Deepdene, with circular top inlaid in silver and ebony, resting on a triangular plinth with claw feet. Hope died in London in 1831; his furniture and collection at Deepdene remained practically undisturbed until their sale on July 18th, 1917.—M. J.

HORSEHAIR.—A form of covering for furniture woven from the mane and tail-hairs of horses, with a linen or cotton warp. It first became popular about 1775, being chiefly used on chairs of which the upholstery was exposed to hard usage. In the *Guide* (1788) Hepplewhite writes, "mahogany chairs should have seats of horsehair, plain, striped, checquered, etc, at pleasure. . ." Mixed with wool or the hair of other animals, it was employed as a stuffing for seats and backs from early in the seventeenth century onwards. In 1790, John King, an upholsterer employed by Earl Spencer at Althorp, charges £3 12s. "For 48 lbs. hair for repairing chairs and sofas etc opend ready for use at S1-6 lb" (see UPHOLSTERY).

HUSK MOTIVE.—A form of decoration employed in classical times, and probably derived from the catkins of some flowering shrub. Chains or pendants of this ornament were first introduced in the carved backs of Charles II walnut chairs. It is found as a minor enrichment on early eighteenth

century furniture, while festoons of husks, carved, inlaid or painted, are among the most familiar of Adam motives.

HUTCH.—A term derived from the French huche, commonly found in early inventories. It appears to have been applied both to chests of rough construction and also to more ornamental receptacles on legs with one or more doors in front. A celebrated example of the latter type (Fig. 1) was given to Louth parish church by a vicar named Sudbury, incumbent of the parish from 1461 to 1504, and is fully described in A History of English Furniture (vol. i, page 8). In the accounts of the church, where notices of its repair



Fig. 1.—"Sudbury's Hutch," in St. James's Church, Louth; the doors are carved with profile portraits of Henry VII and Elizabeth of York within Renaissance arches, the central panel bearing the combined badges of York and Lancaster surmounted by a crown; the structure of oak, and the original handles and lock-plates of Gothic character. c. 1490.

at various dates occur, it is always spoken of as "Sudbury's Hutch." The doors are carved with profile portraits of Henry VII and his consort, Elizabeth of York, framed in Renaissance arches, but with traditional Gothic trefoils in the spandrels. These portraits are of exceptional interest, for, within narrow limits, they establish the date, the King's head bearing a striking resemblance to that on the silver testoons, or shillings, of the reign. Although the Queen wears her hair down, as at her coronation in 1487, the hutch was probably not made until some years later, for Henry's crown and that surmounting the badges of Lancaster and York on the central panel are of the arched or "imperial" type, which was not adopted on his early coinage. Sir Charles Oman,

commenting on the abandonment of the stereotyped head hitherto employed, writes: "Henry broke with these time-honoured conventionalities; he placed on the shilling an excellent portrait of himself with a side face quite unlike the medieval full face and showing the awakening of England to real as opposed to conventional art." is reasonable to suppose that the carver of this hutch copied a testoon (Fig. 3) as the most readily available portrait of the King. His open pourpoint shows the pleated shirt of about 1490, and the Queen wears her coronation robes. The design is bold and decorative, and the preservation is remarkable, although the legs have been cut down.

This example was used for the purpose of keeping doles to be distributed to the poor, while in domestic hutches clothes were also commonly stored. To save them from "corrupcyon and etynge of moughtes," John of Trevisa, in his De Proprietatibus Rerum of 1495, counsels the use of "leves of the laure tree of cedres and of cipresse. Under Elizabeth, Tusser writes, in his Husbandry, of the hutch as a food cupboard, the special care of provident householders.

The eye of the master enricheth the hutch The eye of the mistress availeth as much.

In the seventeenth century hutches appear to have been generally confined to the servants' quarters, and Cotgrave, in his Dictionary of 1611, identifies the term with a "Binne" or "kneading Trough." After this date it is rarely found in inventories, but as late as 1649 Mary Chapman, a widow, of Bury, bequeaths a "hutch" to her daughter. Fig. 2 shows a type, apparently of Eastern County origin, with a sloping top and turned finials on the outer stiles, the panels of the front and sides being perforated in diaper patterns. The purpose of such examples is somewhat conjectural, but the minute perforations suggest they were used for bread.

NCE, WILLIAM; AND MAYHEW, THOMAS.—Cabinet-makers and upholsterers. They were partners in business,



Fig. 2.—Oak Hutch or Bread Cupboard; panels perforated in diaper patterns, mouldings and carved decoration pointing to a date c. 1620. Height, 2 ft. 9 in.; length, 3 ft.; depth, 1 ft. 8 in.



Fig. 3.—Silver Testoon, or Shilling, of Henry VII; the portrait of the King closely resembles that on "Sudbury's

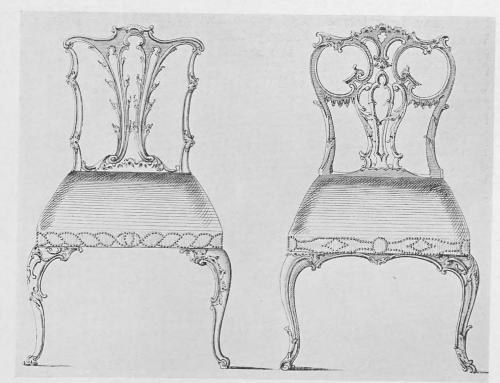


Fig. 1.—Two Designs for Parlour Chairs, from Ince and Mayhew's Universal System, 1762-63.

## Ince and Mayhew

and in 1762-63 published a book entitled the Universal System of Household Furniture, the firm's address being Broad Street, Golden Square, "where every article in the several Branches treated of is executed on the most reasonable terms, with the utmost neatness and punctuality." This work was a large folio volume, dedicated to the Duke of Marlborough, and containing about 300 designs, with a description of the plates in French and English. The name of the firm was Mayhew and Ince, but the order is reversed on the title page, probably because Ince, who is said to have been the most active partner, provided the majority of the designs. The Universal System was, to a considerable extent, based on Chippendale's Director, published eight years earlier. In the second edition (1762) Chippendale omits the plates of the Five Orders, and Ince and Mayhew follow his example, but substitute for them large-scale drawings of acanthus scrolls and foliage, which they call "Raffle Leaf"-"the true Rudiments of Ornament without which none can arrive to that Perfection necessary in the Cabinet Branch." The authors remark, in a very ungrammatical preface, that their trade "is at present raised to a very high Pitch, as we daily see by the many

ing the adverse criticisms brought against the extravagance and impracticability of many of Chippendale's designs, write that "In furnishing all should be with Propriety. . . . Elegance should always be joined with a peculiar neatness through the whole House, or otherwise an immense expense may be thrown away to no purpose, either in Use or Appearance; and with the same Regard any Gentleman may furnish as neat at a small expence, as he can elegant and superb at a great one." Many of the designs are obvious plagiarisms from Chippendale, especially those for chairbacks, in which the variations are extremely clumsy. The Chinese and Gothic tastes, then passing out of fashion, are represented by a number of plates quite as extravagant as any in previous trade catalogues. Although the preface states that directions for executing the various articles are given, the notes contain little in the way of explanation, an intelligible omission in view of the impracticable character of several of the designs. Of varieties of furniture not included in the Director, tripod tables, library steps, stove-grates and fenders are the most important. In the matter of self-advertisement Ince and Mayhew had little to learn—a candle-stand "has gained great applause in execution," and a State bed "may be esteemed among the best in England." Writing at the end of the century, Sheraton pronounces the *Universal System* "to have been a book of merit in its day, though much inferior to Chippendale's, which was a real original, as well as more extensive and masterly in design." Sheraton refers to it as "Ince's book," implying that he was the leading spirit.

In 1768 Lady Shelburne, then engaged in furnishing Lansdowne House, records a visit to "Mayhew and Ince where is some beautiful cabinet work." She ordered "two pretty glass cases for one of the rooms in my apartments, which though they are only deal, and to be painted white, he charges £50 for." At Pwllywrach Manor, Glamorganshire, are a pair of lattice-back armchairs in the Chinese taste bearing the initials "I" and "

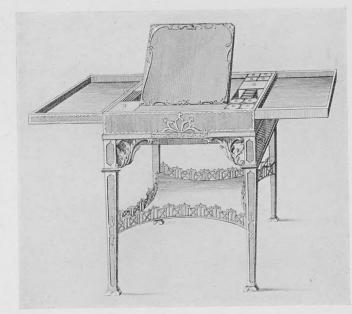


Fig. 2.—Design for a lady's dressing-table, from Ince and Mayhew's Universal System.

elegant Pieces of work now made, and the present furnishing of some capital Houses, tho' by observation may be perceived in some great absurdities, which might easily be avoided if managed by an ingenious workman." The book was intended to appeal to a large public, and Ince and Mayhew, no doubt remember-

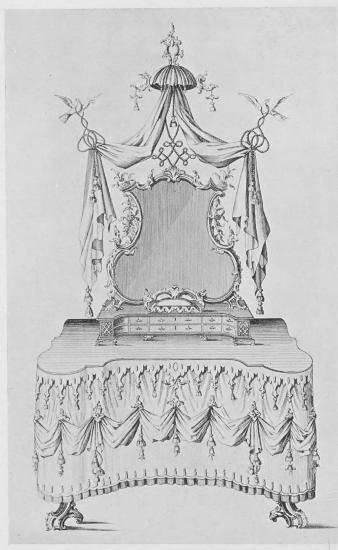


Fig. 3.—Design for a "Lady's Toiletta," or draped dressing-table and mirror. From the same work.

chairs in the Chinese taste, bearing the initials "I" and "M" below the seat rails, and, no doubt, made by Ince and Mayhew. The firm is said to have continued in business until early in the nineteenth century.

INCISED LACQUER (see Japanning and Lacquer).

"INDIAN" GOODS.—From the end of the sixteenth until about the middle of the eighteenth century a comprehensive term for any Oriental object imported into Europe (see Japanning and Lacquer).

INLAY AND MARQUETRY consist in decorating the surfaces of furniture or wall panelling with small pieces of woods, ivory, tortoiseshell, etc., worked to various geometrical patterns, floral designs or classical forms; the effect being obtained by contrasted colours.

Marquetry is of two distinct types: the first (more accurately termed "inlay") was employed on solid oak and walnut furniture in the sixteenth and seventeenth centuries (see CHESTS, Plate I). It consisted of marking the outlines of the pattern on the actual surfaces to be decorated, sinking the surfaces about ½ in. within these lines, and fitting therein an assortment of small pieces of light and dark coloured woods. The woods employed in this "cut in" marquetry were ash, beech, bog oak, ebony, fruit woods, holly, poplar, sycamore, yew, etc.; also bone, ivory, tortoiseshell and pearl, silver and pewter.

The second type was introduced in conjunction with veneered walnut furniture after the Restoration: the varieties being known as floral and arabesque, seaweed or endive. The arabesque and the seaweed or endive patterns are very similar, there being little distinction in the styles, but merely a slight variation in handling the same motive. The arabesque is generally so termed when a larger core or outline appears in the design: it first appeared as a transitional phase between the floral and seaweed (see Chests, Plate II;

CABINETS, Figs. 9 and 13).

This process may be defined as the cutting, assembling and inlaying of veneers of various lightcoloured woods in a veneer "ground" of a darker colour—generally walnut. To enhance the deeper tone of the ground, the walnut was sometimes stained black, but in such cases it has generally faded to a quiet brown tone.

The methods of cutting the patterns in the veneers varied in detail according to whether it was a floral design (needing numerous woods) or a seaweed or arabesque pattern (for either of which only one wood

was used to contrast with the ground). They may be described in the following order:

(I) The General Process.—The design for a panel was drawn on paper, the lines being pricked through to underlying sheets to make the necessary copies, or the pricked sheet was dusted over with a coloured powder which, passing through the perforations, marked the design faintly on the paper underneath. The layers of veneer to be used for the pattern and for the ground were secured with panel pins or were glued together with a sheet of paper interposed between each, to enable easy separation; the paper bearing the design was then pasted on top, and the set gripped in the "chops" of the "donkey," the terms given to the marquetry-cutter's vice and bench. The craftsman then proceeded to cut along the lines of the design with a fine frame saw. It was usual to cover the set of veneers on both sides with a sheet of common wood, owing to the saw making a ragged cut on the exposed faces.

The veneers were then separated by splitting the interleaved papers or withdrawing the pins, there being two or more layers of every part according to the number of veneers used. As only one layer would be necessary for each part of the design, there was always a surplus, it being usual to retain the light woods

for the pattern and the dark woods for the "ground."

The next operation was to fit the selected pieces of light wood to one another, and into the spaces cut in the "ground" layer; after this, to hold the assembled panel, a sheet of paper was glued over the whole and allowed to dry in a press. The carcass's surface was planed, scraped and roughened with the toothing plane, and then given a thin coat of good glue, which was allowed to dry. The marquetry panel was then laid in position, held with veneer pins, and glued down by means of a hot "caul"—a fairly stout piece of wood, slightly convex on the underside and a little larger than the panel. It was first made very hot and then quickly cramped down over the marquetery with hand-screws: the convex surface ensured that pressure commenced at the centre and continued to the edges. The heat from the caul passed through the veneers and liquefied the glue previously applied; as it became cold the glue set again, and after about thirty-six hours the caul could be safely removed. A further period of about a week was allowed for the glue under the marquetry to harden before scraping the paper from the surface and smoothing preparatory to polishing.

(For methods of laying sheet veneer and the use of the veneering hammer, etc., see VENEER. For

oyster veneer and oyster-pieces, see Parquetry.)

(2) Floral Marquetry.—This constituted the designs in vogue from Charles II to William III, in which several woods were employed, many being stained to obtain the desired colours. Evelyn, writing in Sylva (1664), mentions some of the coloured woods used: ". . such as are naturally so: Berbery for yellow, Holly for white. Our Inlayers use Fustic, Locust or Acacia, Brazile, Prince and Rose wood for yellow and reds, with severall others brought from both Indies." To which may be added: box, holly, sycamore, and, for the ground, plain straight-cut walnut, figured walnut and burr walnut, also lignum vitæ and coromandel, kingwood and laburnum.

It was generally found impossible to treat the whole panel in one operation, consequently the design was cut into convenient sections, the necessary veneers were chosen for correct colours, and, being glued together as before described, the portion of the design which they were to represent was pasted on them and, when dry, the cutting proceeded. Each section was prepared in this way, the superfluous layers of veneer being removed, and kept together in separate trays until the whole design had been cut. care and skill were necessary in fitting the portions to one another and into the background.

Details, such as veins of leaves and lines representing carved mouldings and enrichment, were rendered by saw-cuts through the veneer. Engraving the surfaces of the marquetry does not appear to have been employed until the second half of the eighteenth century. Portions of the design, such as leaves,

were shaded by dipping the pieces into hot sand; of this Evelyn writes in Sylva:

when they would imitate the naturall turning of leaves in their curious compartiments and bordures of flower works, they effect it by dipping the pieces so far into hot sand as they would have the shadow

And, regarding the gluing down of inlay, Evelyn observes:

But the fine and more delicate work is best fastened down with fish glew, to be had of the Drougist by the name of Ichtyocolla.

(3) Seaweed and Arabesque Marquetry.—The first of these is frequently termed "endive," after the plant of that name. They both became fashionable in William III's reign, and mark the culmination of the marquetry cutter's skill. The method was more straightforward, inasmuch as only two woods were used—box or holly for the pattern, and walnut for the ground, sometimes in association with parquetry. The operations proceeded as described in (1); the fineness of the scrolling patterns demanded extreme care and a very fine saw, kept exactly on the lines of the pattern and held at a slight angle, which overcame the trouble of a wide joint caused by the saw gate.

## Inlay and Marquetry

Marquetry was revived about 1765, and important examples executed by Chippendale's firm a few years later are at Nostell Priory and Harewood House (see Commodes, Fig. 23). This decoration was of light-coloured woods, such as box and holly in a ground of mahogany, satinwood or harewood veneers. The designs were at first naturalistic and inspired by contemporary French marquetry, but later they were influenced by Adam's classical taste, being usually arranged in panels and in the frieze of the entablature.

In the last decade of the eighteenth century, colour decoration by means of inlay was superseded by painting. The laying of veneers with inlay of brass strips and scrolls came into favour about this time, and was much favoured by Sheraton and the cabinet and chair-makers of the Regency period

(see Couches and Day-Beds, Fig. 18).—J. C. R.

IONIC ORDER (see ORDERS).

IRISH CHIPPENDALE.—A term applied to mahogany furniture of a solid type, with flat and disconnected carving, produced between 1730 and 1750. A distinctive convention in the rendering of lion-masks and paw-feet is characteristic of early specimens. Much furniture of this type is found in Irish houses, and it is probable that examples imported from England were copied by native craftsmen.



APANNING AND LACQUER.—The terms "japanning" and "lacquer," as generally

employed, are very comprehensive.

The sap of a native tree, the *Rhus vernicifera*, applied in successive coats on wood or some other substance, is the basis of the art of lacquering, as practised from remote antiquity in the East. Of great elaboration and embracing many variations, the Oriental process is outside the scope of this section. European attempts at imitation were arrived at by a method essentially different, and are more accurately termed japan than lacquer. In a work published in 1758, Robert

Dossie writes that "by japanning is to be understood the art of covering bodies by grounds of opake colours in varnish; which may be either afterwards decorated by painting or gilding, or left in a plain state." The ground was, in this case, prepared in varnishes composed of gum-lac, called seed-lac, the resin broken off the twigs of the tree on which it is deposited by an insect, the Coccus Lacca, and dissolved in spirits of wine. The Records of the East India Company, dating from early in the seventeenth century, repeatedly forbid private trading in gum-lac. This was the principal constituent of the varnish; but other gums and substances were employed—notably dragon's blood, isinglass and gum-copal. "Bantam work," a form of incised lac, papier-mâché, and japanning on metal are variations of the ordinary process which will be found discussed later. The term "lacquer" is also extended to the mere

coating of varnish used to prevent the discoloration of metal.

From the end of Elizabeth's reign the word "Indian" appears to have been applied promiscuously to any Oriental object imported into Europe, the prevailing ignorance respecting the geography of the Far East accounting for this comprehensive term. The distinction is, however, clearly drawn by Van Linschoten in an account of his voyage to the East Indies, translated into English in 1598. He writes that, while in India, lacquer-work of all kinds is much used for furniture, "the fayrest workmanshippe thereof cometh from China," citing imported tables, cupboards, boxes "and a thousand such like things that are all covered and wrought with Lac of all colours and fashions" in support of the statement. At this time the English and Portuguese were already carrying on a trade intercourse with Japan and China, and, no doubt, some of these lacquer objects had found their way into this country. Within a few years, furniture obviously of Oriental character is mentioned in inventories. In 1614 there was "in the studie chamber" of Lord Northampton's London house "a china guilte cabonette upon a frame," and the parlour at Tart Hall in 1641 contained, among other household stuff:

An Indian chest
A large cubbord fashioned Indian cabinett
A lowe Indian table with a little Indian chest thereupon
Two Indian looking glasses hanging by the walls

The origin and character of these early specimens remain conjectural, but a cabinet decorated in imitation of lacquer (see Cabinets, Fig. 2) suggests that Lord Northampton's "guilte cabonette" may

also have been English.

There is every reason to suppose that this taste was not widespread until Charles II's reign, when Oriental curiosities were largely imported by the East India Company, among them Chinese and Japanese lacquer panels, which were inserted or wholly made up into pieces of furniture. These Oriental panels appear to have been offered for sale in London shops, for, in the *Expense Book* of the first Earl of Bristol in 1689, there is an entry of payment for twelve leaves of "cutt Jappan skreens," and in 1701 another entry "Paid Medina for a pair of Indian Cutt Jappan skreens." Towards the end of the seventeenth century notices appear in the *London Gazette*, advertising for sale "Jappan Cabinets," both Indian and English. The fashion for this kind of decoration received a powerful stimulus from the close relations between the Courts of Charles II and Louis XIV. In France it had attained to remarkable excellence, first inspired, probably, by certain Jesuit priests who had opportunities to study the art while resident in China on their missionary campaigns. Leymoyne, in 1690, with other notable artists, was employed to imitate Oriental lacquer, and workshops for this branch of art, called *laquage*, were installed at the Gobelins factory. Later, Mme. de Pompadour is known to have possessed vast suites of lacquered furniture of the highest quality.

The Dutch, after the establishment of their East India Company in 1602, were by far the most enterprising and successful importers of Oriental lacquer, professing to supply the West, and undertaking to have furniture sent out to China to be decorated. This must have been an expensive procedure, and Captain William Dampier, in his *Collection of Voyages* (1688), complains that the joiners in Tonquin were



Fig. 1.—Two designs for Japan Decoration, from Stalker and Parker's Treatise, 1688.

greatly inferior to European craftsmen, and "in laying the lac upon good or fine joyned work they frequently spoil the joints, edges or corners of drawers or cabinets." He records that for this He records that for this reason a certain captain, on his second voyage to Tonquin, took out with him an "ingenious joyner," with a supply of deal boards to make the furniture then in demand. It has been suggested that another method was adopted, and the experiment tried of introducing Chinese lacquer artists into Holland to instruct the Dutch. This hypothesis is supported by the conspicuously excellent grouping and draughtsmanship found on some Dutch japanning, in conjunction with a sentiment distinctively European. Such examples are often inscribed in Chinese characters on the back of the drawers, generally in reference to their position in the piece of furniture. In the Notarial Archives of Amsterdam of the seventeenth and eighteenth centuries there are many references to celebrated "lack-werkers," some, apparently, being well known artists. A few are even designated "Japanish Verlakker," and in 1704 there is an interesting contract between one Christian Phaff and Johannes Konnigh, whereby the latter engages himself for the coming three years to make and deliver tea-tables, door panels for cabinets, etc., which he will make in his finest manner and paint them in gold or colour to the satisfaction and pleasure of Christian Phaff. This form of art, though taught in English girls'

schools early in the reign of William and Mary, could State, setting forth that by great study and expense they have brought the art of lacquering after the manner of Japan to "such a degree of curiosity and durableness as to equal any brought from India," and pray for letters patent for the sole use and benefit of the said invention for fourteen years. In Scotland, even as late as 1705, a petition was presented to Parliament by Sarah Dalrymple for permission to carry on a japanning manufactory. It is not always possible to determine from the wording of these petitions whether japanning on wood or metal was in question; moreover, contemporary allusions often leave a doubt as to the nationality of the furniture and decoration. Evelyn, indeed, is sufficiently explicit when he describes the screens in Mr. Bohun's house as "Indian," but Celia Fiennes, when alluding to rooms she saw "pannelled in Japan" at Hampton Court Palace, Burleigh and Chatsworth, does not state whether they were English or Oriental; nor does Mrs. Lybbe Powis, when she writes, in 1767, of a room in the Queen's House, St. James's Park, "panelled in the finest Japan." It is probable that until Queen Anne's reign the output of fine English japanned work was confined to a few enterprising cabinet-makers and decorators in a position to employ competent draughtsmen. Ralph Thoresby mentions such an one in his Diary for 1703: "I visited Mr Lumley an excellent artist in many respects, paints excellently, japans incomparably."

John Stalker and George Parker probably gleaned most of the information given in their *Treatise of Japanning and Varnishing* (1688) from the study of Oriental specimens, and their technical knowledge from Dutch craftsmen. Their crude designs, called "Patterns for Japan-work in imitation of the Indians for Tables, Stands, Frames, Cabinets etc.," have a strong imprint of Dutch influence, particularly in

the costumes worn by some of the figures (Fig. 1). It is claimed that the patterns are exact imitations of the Oriental; but the authors add that "the artist has endeavoured to help these designs a little where they were lame and defective." The remarks in the "Epistle to the Reader and Practitioner" are directed rather to the amateur than the craftsman. They refer to the process always as Japan or Indian work.

A careful study of this book will prove that, though written in the florid verbiage of the time, technical information is set out in a manner readily comprehensible; while if a specimen of late Stuart English japan-work is examined, it will be found to embody the directions given. Subsequent writers plagiarised freely from the *Treatise of Japanning*. Among them may



Fig. 2.—Another design, from the same work.



Fig. 3.—From Edwards and Darly's New Book of Chinese Designs, 1754.

be mentioned Salmon, in the eighth edition of his *Polygraphice* (1701), and the "Great Mr. Boyle," who professed to teach how to make "black or gilt Japan Ware as light as any brought from the East Indies with proper directions for making the hardest and most transparent Varnishes"; also the secret and elaborate "Instructions in the Art of Japanning with the true Indian Varnish," discovered and then printed in the *Gentleman's Magazine* for 1736.

Failing any other contemporary source, a brief summary of Stalker and Parker's instructions for japan decoration is given. After discussing the various varnishes and gums employed, they explain how to overlay the object made of wood, such as deal, oak, pear-tree or olive, with a preparation of "whiting and parchment size in as many layers as deemed

necessary permitting it to drie between every wash." It must then be polished and varnished, following the detailed directions till the surface "glissen and reflects your face like a mirror." They insist that in laying on the varnish the stroke should begin in the middle, "for if you should undertake at one stroak to move your Pencil from end to end, it would so happen that you would overlap the edges." Precise descriptions follow of the instruments required for the many processes, such as varnishing pencils, Dutch rushes, goose, duck and swallow quills. The colours advocated for the groundwork are:

For making Black Japan - - - - Chiefly lampblack
Red Japan - - - - - Fine lake and vermilion
Chestnut Color - - - - Indian red and brown. White lead and oaker.
Blew Japan - - - - Ultramarine, or fine smalt and white lead.
Olive Color - - - - - Flake white and white lead.
Yellow - - - - - - Vellow pinck and umber
Green - - - - - Distilled Verdegreas
Counterfeit Tortoiseshell - - Collins Earth. Red Lake and brown pinck with silver dust.

The directions for "Blew Japan" are very complicated, many applications and washings with the clearest isinglass size being indispensable if the finest results are to be obtained. Several shades of red lacquer were employed, the most important being the common red, the deep dark and the light pale red. This brilliant decoration was too obtrusive to be used save in a very sparing manner, while blue japan was apparently rarely attempted, as genuine specimens are extremely scarce.

Stalker and Parker enumerate the most useful metal dusts, the following being an epitome of their

notes on this subject:

Brass Dust - - which cannot be made in England fit for use. Germany is the place where the best is made.

Silver Dust - - Not good in England.

Green Gold – A corrupted metal. May be purchased at 6/s the oz. Dirty Gold – –

Powder Tin – Of a dark though silverish colour, for use in rocks etc. Natural Copper – Ground without mixture.

Natural Copper - Ground without mixt Artificial Copper - With red introduced.

Adulterate Copper - To be used as a foundation for other metals.

These are to be applied with either gold-size or gum water. It is interesting to observe that the metal dust so frequently employed in the decoration of red japanned cabinets is not tarnished silver,

but powdered tin. After the black or coloured ground was sufficiently polished, the picture or design was drawn on in gold-size or vermilion mixed with gum water, the parts to be raised, such as rocks, houses, figures, animals, etc., being put in with a paste composed of gum arabic water mixed with whiting, sometimes further thickened with fine sawdust, and dropped on with a rush pencil-stick till of sufficient height. Raised portions were subsequently polished and gilt with the various metal powders, shaded or hatched with differently toned metals or colours, and occasionally still further embellished with metal speckles dropped from a sprinkler and worked up with a brush to simulate shadows and reflections. To secure a proper perspective, the landscape background was carried out in the flat. These decorations were most varied, often representing a series of incidents, at times only isolated fantastic warriors, mythological animals or large water-birds with plumage in brilliant colours, buildings, water, bridges, trees, flowers, small birds and insects being among the motives. The incongruous medley of ornament so characteristic of amateur japanning is accounted for by a practice, common at the time, of borrowing details from various sources and assembling them in a single design. The figures of Neptune which sometimes occur at intervals all through the decoration on late Stuart japanned writing-cabinets were possibly suggested by a couplet from the then popular ballad by the Earl of Dorset:

The muses now and Neptune too We must implore to write to you.

Decoration in high relief gradually gave way in England to a flatter style more suited to the delineation of the conventional flowers and foliage that became popular in Georgian times. The elaborate flat polychrome

representation of Oriental family life, on a light ground, popular in the late seventeenth century, can almost invariably be traced to a foreign origin. The delicately outlined figures are most characteristic, a treatment requiring great skill.

According to Stalker and Parker, there were two kinds of so-called "Bantam-work," flat and incised; but, beyond saying that the former "was done in colors mix't with a gum-water," they give no account of the process. The incised variety was carried out on a foundation of deal or some other coarse, soft wood, a whiting and size preparation being applied in successive thin layers till it at times reached the depth of a quarter of an inch. This, when dry, was blackened or covered with some uniform tint, varnished and polished "with a gentle and

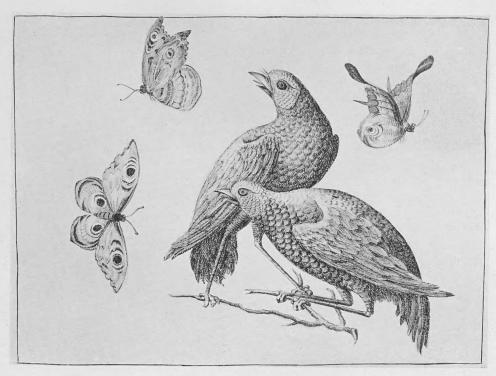


Fig. 4.—From the New Book of Chinese Designs.

easie hand." The design was then drawn, the parts carved out with a graver to the depth of the composition, tinted with colours mixed with gums, and occasionally slightly gilt; the whole design was often surrounded by a conventional border, also cut out and coloured. This particular variety was called "Bantam-work," probably because the Dutch settlement in Java was at first the principal market for it. Stalker and Parker refer to it in 1688 as "almost obsolete and out of fashion," and add: "I think no person is fond of it or gives it house-room except some who have made new cabinets out of old skreens and from that large old piece by the help of a Joyner made little ones, such as stands, or Tables but never consider the situation of their figures, so that in these things so torn and hacked to joint a new fancie, you may observe the finest hodgpodg and medley of Men and trees turned topsie turvie." An example of this mutilation can be clearly seen in the mirror and table from Ham House (see Mirrors, Fig. 19).

By such means was obtained that vast quantity of Stuart japanned decoration which so eloquently expresses the spirit of the age. Time has dulled the once bright hues, and the metal dusts are tarnished; but, shut away from the light and protected from wear, an occasional passage of colour still serves to recall their early brilliance. In that vanished world japanned furniture took its natural place, providing a gay background for the pageantry of life. The various styles and periods of English japan can be studied in the examples of this form of decoration given in the different sections; while the reproductions

of contemporary designs illustrated here show whence the artists derived their inspiration.

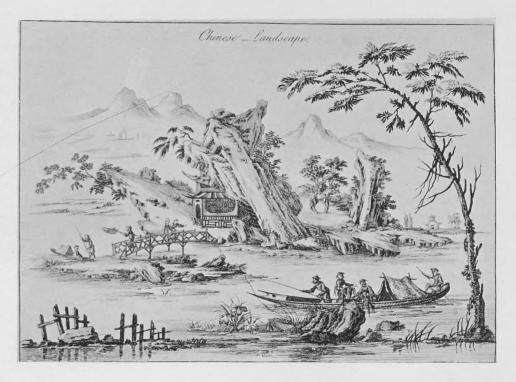
It is comparatively easy to distinguish between seventeenth and eighteenth century Oriental work intended for the European market and English japan, apart from the quality of the ground, perhaps the decisive test. In Oriental examples the drawing is rapid and dexterous; figures and animals are alive with true anatomical action; faces and costumes are unmistakably Eastern; trees and flowers, even when only indicated, show an astonishing certainty of touch. These qualities are combined with a fine decorative instinct at that time peculiar to China and Japan, while English and Dutch imitations are laboured, spasmodic and tentative in feeling. The lack of vitality is in part explained by an absence of inspiration, the decoration being so frequently traced from imported panels or designs in pattern books. This distinction does not hold with the vast number of smaller objects—boxes, tea-chests, mirrors, etc. made after the middle of the eighteenth century in the East on purely commercial lines. To differentiate between English and Dutch japanning is more difficult, but evidence derived from dove-tailing and other structural details is frequently confirmed by differences in draughtsmanship. The distinction ultimately depends on artistic perception supported by a practical knowledge of drawing, painting and gilding. Fine early French, Italian and Spanish japanning can only be recognised by similar tests: many of these foreign examples, placed at the time on English carved and gilt stands, have been accepted as emanating from this country.

The taste for japanned furniture continued intermittently throughout the eighteenth century. Chippendale states in the *Director* that some of his designs are suitable for this style of decoration, but gives no technical instructions; Ince and Mayhew also supplied japanned goods, while Edwards and Darly, in their *New Book of Chinese Designs* (1754), provide a number of suitable designs (Figs. 3 and 4). The demand had evidently declined by 1758, when Robert Dossie, in his book *The Handmaid to the Arts*, states that japanning is "not at present practiced so frequently." By that date a large commercial output was aimed at, demanding a quicker and more economical process. Dossie remarks that "one principal variation in the manner of japanning is the using or omitting any priming or undercoat on the work to be japanned. In the older practice such priming was always used . . . but in the Birmingham manufacture, it has always been rejected." He states that another variation from the former practice is the laying on of colours with gum water instead of varnish, but adds that for cabinets and other such pieces water-colours or an undercoat tempered with isinglass and honey "will not be much inferior in appearance to that done by the other method; and will last as long as the old japan." Examples of japan decoration are found as late as 1770 on fine furniture designed by Robert Adam for Osterley, and on a suite from Garrick's bedroom in his Hampton villa (see Cupboards, Fig. 26); but they are feeble in draughtsmanship, and show the decadence of the art. The japan-work alluded to in

### Japanning and Lacquer

Hepplewhite's Guide (1788) as a fashion "which has arisen within these few years" was a meretricious survival of the old form of decoration, and, being applied without the earlier priming, is seldom found in good preservation. As the century approached its end the designs grew smaller and black backgrounds were generally favoured, the ornament under the Regency degenerating into flowers or geometrical patterns stopped out on the ground.

The quantity of indifferent japanning that has survived is accounted for by the vast amount produced by amateurs, and the value they set on their work. Sir Ralph Verney, in a letter of 1689. agrees to pay "A Guiney entrance and 40/- more to buy materials" for his daughter Molly to be taught the art at school. Stalker and Parker write severely of the "impotent fellows who pretend to teach young ladies an art in which they themselves have need to be instructed and to the disgrace of the title lurk and shelter themselves under the notion of Japanners, Painters and Guilders." In 1694 there is an entry in Lady Grisell Baillie's Household Book, "To materialls to japan £3 --" and that these amateur efforts were prized is proved by the will of Elizabeth, second wife of the Earl of Dorset, who died in 1741 and left her eldest son, Lord Hervey, "My cabinet, chest, large skreen and small skreen being white japan of my own work in confidence that he will preserve them for my sake." Amateur japanning was a veritable rage in early Georgian times. Mrs. Pendarves, writing to her sister in



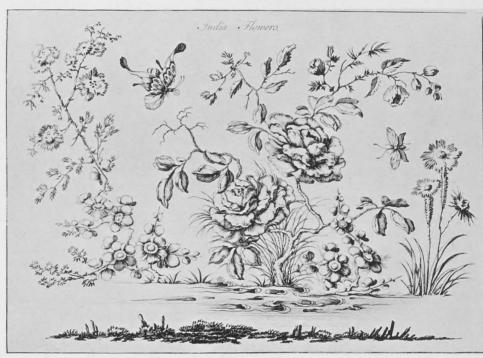


Fig. 5.—Two Designs suitable for japanning, from The Ladies Amusement. c. 1760

will perfect myself in the art and bring materials with me." A book entitled *The Ladies Amusement or Whole Art of Japanning Made Easy* was intended to appeal to such enthusiasts. It was published about 1760, and illustrated with upwards of fifteen hundred designs by Pillement and other artists (Fig. 5). Though worthless as a practical guide to the process, it contains some amusing advice. Ladies are cautioned against placing any "exotic or preposterous object" in the body of their design if the scene is European, but "with Indian or Chinese greater liberties may be taken . . . for in these is often seen a Butterfly supporting an Elephant or things equally absurd; yet from their gay Colouring and easy Disposition they seldom fail to please." Horace Walpole evidently did not regard these amateur attempts with favour, as he alludes to "two vile china jars that look like the modern japanning by ladies"; yet the *Description* of his villa at Strawberry Hill (1782) mentions a cabinet japanned by Lady Walpole. This craze also accounts for the mediocre japanned decoration occasionally found on furniture of an earlier period; no doubt, amateurs availed themselves of any flat surface they deemed suitable for their experiments.

Japanning on metal is a variation of the process, which is known to have been practised in England at the beginning of the eighteenth century. About 1660 Thomas Allgood, at Pontypool in South Wales, when experimenting upon the production of oil from copperas, discovered a substance capable of application under heat to the surface of metal. The manufacture was carried on and developed by his son, Edward Allgood (b. 1681); and on a mural tablet intended to be erected in his memory it is claimed that he first invented "Pontypool Japan." From this centre japanning on metal soon spread to Birmingham and London. In 1729 the firm of Gumley and Turing, cabinet-makers to the King, include among their accounts "japanning four fine large tin receivers in Red with neat drawings in silver and fixing them up with silver chains to the large double-branched plates sconces"; and on March 15th, 1742, a certain William Heath, near Charing Cross, advertises in the Daily Advertiser "a parcel of curious copper brown Tea-kettles and lamps, the colour of China, burnt in after the Indian manner, which for curious work and colour exceed any that come from Holland or any other place." The japan was applied on a variety of metals, and among the objects manufactured were trays, caddies, tea and coffee

pots, the ground being often decorated with painted ornament in gold and colours. The Birmingham speciality was decoration in colour, for, according to Dr. Richard Pococke, who visited Pontypool in 1756, the ware produced there was adorned with Chinese landscapes and figures in gold only, and not with colour, as at Birmingham. That city was for a long time the greatest centre for elaborately decorated japanned tea-trays, and Baskerville, the celebrated printer, is said to have made a fortune there as a

japanner before 1750.

So-called papier-mâché, a revival of an art long practised in Persia and elsewhere in the East, came to England from France, as the name indicates. It consisted of paper pulp made from specially prepared paper mixed with glue, chalk and sometimes fine sand. This substance, after being pressed, moulded and baked, became so hard that it could be sawn, and was capable of taking a very high polish by a process resembling japanning. Dossie alludes to French snuff-boxes of papier-mâché as early as 1758, and in 1772 Henry Clay of Birmingham patented a form of this material which he used in the construction of furniture and other objects, employing skilled cabinet-makers and artists. The Description of Strawberry Hill mentions a black Clays-ware writing-table highly varnished with blue and white ornaments in a Gothic pattern designed by Paul Sandby, a prominent member of the early English watercolour school. Besides this writing-table, Walpole possessed "A Tea chest of Clays-ware painted with loose feathers." Edward Clarke, when on his tour in the South of England and Wales in 1791, visited Clay's manufactory, and describes the various processes as follows: "A number of sheets of paper are pasted together and dried; they are then carried into a room, resembling a little timber-yard, contiguous to which is a very large workshop: cabinet-makers form every article as it is required, sawing it out of paper and planing it with the greatest exactness. It is then japanned and polished, and this is always done with the hand, which gives a more exquisite lustre to steel or paper-work than can be communicated by any other means." Among the objects which attracted Clarke's notice were "Two pier tables made for the Earl of Bristol painted with some design brought purposely from Rome."

Early in the nineteenth century the firm of Jennens and Beteridge opened a manufactory of papiermâché at Birmingham, and became particularly renowned for their japanned tea-trays, which were sometimes embellished with mother-o'-pearl cut to the thinness of paper. The Japan Manufactory that Mrs. Lybbe Powis mentions going over with much interest in 1800 was probably devoted to productions

of this kind.

JENSEN, GERREIT (JOHNSON, GERARD).—A cabinet-maker employed by Charles II, William III and Queen Anne. He figures constantly in the Royal Accounts, his name being first given as Gerreit Jensen, but later becoming anglicised to Gerard Johnson. The Annals of the Joiners' Company prove that he was a member, and paid a fine in 1694–95; while it is possible that he was the "Johnson, a Popish Cabinet-maker," referred to by Luttrell a few years earlier. In 1680 Charles II purchased from him "a cabinet and frame table-stands and glass," sending them as a gift to the Emperor of Morocco. The King also paid him large sums for inlaid furniture, and several fine marquetry writing-tables decorated with the Royal crown and cypher and supported on gilt pillars are included in his bills. In design they probably resembled an example illustrated in Vol. I (see BUREAUX, Fig. 1), a French type then newly introduced into England. Under William III, Jensen supplied the Royal palaces with several expensive tables and cabinets inlaid with metal, and also with a very large number of mirrors, in which variety of furniture he seems to have specialised. A writing-table in the style of Boulle, dating from about 1698, at Windsor Castle, may be attributed to him, as it is inlaid with metal, and he is the only cabinet-maker mentioned in the Royal Accounts who decorated his furniture in this manner. He was responsible for the glasses and framework of the overmantel mirrors in Queen Mary's Gallery at Kensington Palace (see Mirrors, Fig. 36), Grinling Gibbons being paid for the carving. An inventory of "the goods in her Late Maj's Lodgings of blessed memory" at Kensington in 1697 mentions tables, looking-glasses and stands, the frames all inlaid with metal, which were "bespooke by the Queen and came in after her death from

Furniture of this description was generally made en suite, and the Expense Book of the first Earl of Bristol in 1696 records a payment to this fashionable maker for a black lacquered set with "ye glasses etc over ye chimneys and elsewhere." Jensen continued to be employed by Queen Anne, and for her drawing-room at St. James's he supplied gilt tables, stands and mirrors at a cost of

£450. He also constantly carried out repairs to the Royal furniture.

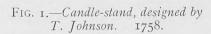
JOHNSON, T.—A carver and designer of furniture. In 1755 a small book by him appeared, entitled Twelve Gerandoles, on the title page of which he calls himself "a carver," and gives his address as Queen Street, near "7 Dials London." Three years later this was followed by a more important work, which bears no title, but contains a large number of designs for picture-frames, candle-stands, candelabra, tables, lanterns, silversmith's work and an organ. It went through two editions, and was sold by the author at the "Golden Boy" in Grafton Street, St. Ann's, Westminster. At that date a strong reaction from Louis XV rococo taste had already set in, and Johnson, describing himself as "a truly anti-Gallic spirit," dedicates his volume to "Lord Blakeney, Grand President of the Anti-Gallican Association and the rest of the Brethren of that most Honourable Order." In spite of this dedication, he did not scruple to pilfer from the French, his remark that "'Tis a Duty incumbent on an author to endeavour at pleasing every taste" being probably intended as an excuse for his obvious indebtedness. He claims that the 150 plates "may all be performed by a master of his art," making this assertion with the greater confidence as he is well satisfied he can execute them himself. The designs, for the most part eccentric and wildly impracticable, justify the pronouncement "that of all the men in the eighteenth century who published trade catalogues Johnson was undoubtedly the weakest." In the preface, anticipating the attacks of his critics, he writes that they "are generally a set of People whose sole merit consists in tracing out trivial Errors." No explanatory notes or text are given, Johnson evidently relying upon the craftsman's ability to amend what appeared open to objection. The illustration shows one of his candle-stands.

of which he designed a great variety (Fig. 1). A volume containing a number of reproductions from his sketches was published early in the nineteenth century, and wrongly ascribed to Chippendale.

JOINT OR JOYNED FURNITURE (see Cabinet-makers, Vol. I, page 175, and Construction).

JONES, INIGO (1573-1652). — This illustrious architect, who introduced the true principles of Classic design into England, was, according to Vertue, in his youth "put apprentice to a joiner in Paul's Churchyard." At a very early age his genius recommended him to William Herbert, third Earl of Pembroke, at whose expense he was sent





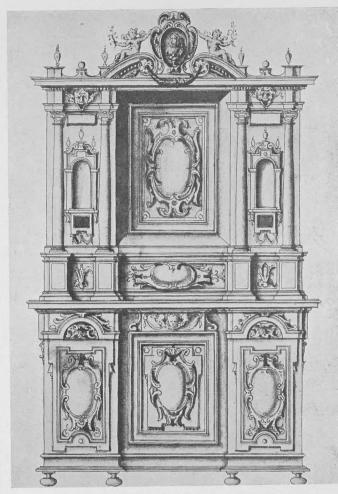


Fig. 1.—Drawing for a Cabinet, by Inigo Jones. c. 1610. (From the Radcliffe Library, Oxford.)

to Italy to study. He was no sooner at Rome, says Horace Walpole, than "he felt that nature had not formed him to decorate cabinets, but design palaces." Nevertheless, it is apparent that on this and a subsequent visit, when he was collecting works of art for Thomas Howard, Earl of Arundel, he gave some attention to designing furniture. Among the Gibbs Collection of his drawings at the Radcliffe Library, Oxford, is a cabinet (Fig. 1) in the style of the late Italian Renaissance, and in his capacity of Surveyor-General of the Works he probably designed similar furniture for the Royal palaces. In a letter dated 1616, giving news of a progress contemplated by King James, John Chamberlain informs Sir Dudley Carleton that "from hence many things are sent but specially a paire of organs that cost above £400, besides all manner of furniture for the Chapell which Inigo Jones tells me he hath the charge of. . . "

JONES, WILLIAM.—An architect and designer of furniture. No particulars of his life appear to be known; but in 1739 he published *The Gentleman's and Builders' Companion*, in which a few plates of side tables

and pier glasses are included. They are very representative of the furniture designed for early Georgian houses by architects of the Palladian school, and their general character may be judged from the illustration (Fig. 1). Jones' book contains no text, except a description of the plates, and was, apparently, his only publication. The title page states that it was "Printed for the Author and sold at his house near the Chapple in King Street, Golden Square.'

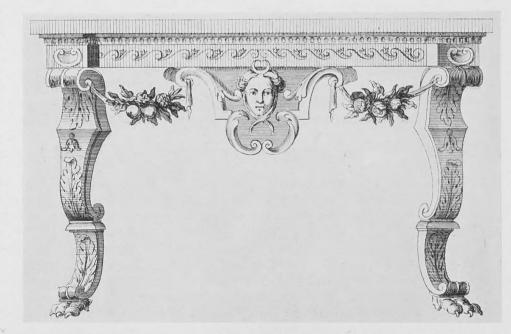


Fig. 1.—Design for a Console Table, from W. Jones' Gentleman's and Builders' Companion, 1739.

A UFFMANN, ANGELICA (1741 - 1807).— A painter of portraits and

historical subjects, also celebrated as a decorative artist. She was born at Coire in Switzerland, and, as a child, was trained for music; but early showing a precocious talent for painting, travelled in various Italian cities in search of commissions, many well known English people being among her sitters. In 1766 she left Venice with Lady Wentworth,

wife of the English Ambassador, and came to London. Her father joined her, and they settled in Golden Square, being soon received into the fashionable world. The following year she was entrapped into marriage with a valet passing himself off as the Count de Horn, but speedily found means to get rid of him. Sir Joshua Reynolds painted her twice, and was among Angelica's exhibited there regularly, and painted the ceiling of the Council Chamber. She married Antonio Zucchi in 1781, and the following year departed with him for Italy. Angelica Kauffmann was employed by the Brothers Adam, and ceilings and mural decorations by her are to be found in several of their houses, No. 20, Portman Square, and Stratford House (later Derby House) being among the number. Sir John Soane, in a manuscript note, records that Robert Adam patronised Angelica and Zucchi on all occasions. Many of the painted medallions on contemporary furniture were undoubtedly inspired by them, but no example is known which can be assigned to Angelica on documentary evidence. Nevertheless, it is fair inference that an artist so sought after for mural that some of her designs were

adapted to this purpose.

KENT, WILLIAM (b. 1684, d. 1748). — A Yorkshire lad who showed early artistic aptitude. He was sent to Italy in 1710 to study painting, by certain wealthy men of the county. There, some years later, he came across the young Earl of Burlington, already developing those tastes for art and architecture that earned him the name of "the Apollo of the Arts." With him, not later than 1719, Kent returned to England and was given lodgings at Burlington House, which he retained to the end of his life. Full of versatility, he developed capacity and earned reputation in many branches of activity. The Dictionary of

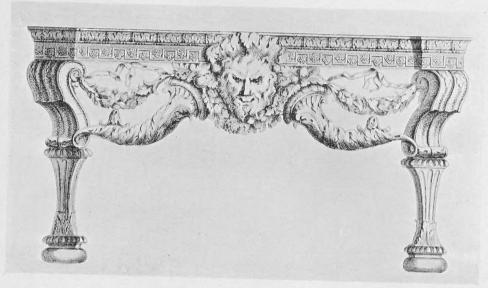


Fig. 1.—A Design for a Table, by William Kent, published by J. Vardy, 1744.

National Biography calls him painter, sculptor, architect and landscape gardener. To this list must be added furniture designer, for Horace Walpole tells us:

He had an excellent tafte for ornaments, and gave defigns for most of the furniture at Houghton, as he did for several other persons. Yet chaste as these ornaments were, they were often immeasurably ponderous. . . . Kent's style, however, predominated authoritatively during his life; and his oracle was so much consulted by all who affected taste, that nothing was thought complete without his affistance. He

was not only confulted for furniture, as frames of pictures, glaffes, tables, chairs &c., but for plate, for a barge, for a cradle. And fo impetuous was fashion that two great ladies prevailed on him to make defigns for their birthday gowns.

When first taking up his quarters at Burlington House he practised the painting he had studied in Italy, producing both portraits and great historic and decorative schemes for ceiling and wall decorations, painting not directly on the plaster, but on canvas frames that were afterwards fixed to the wall and ceiling surfaces, as we find them at Houghton and at Kensington Palace. Thus, in 1738, writing to Lord Burlington from Burlington House, he says, "I am now going to paint a ceiling for Lord Lovell here on cloth." Lord Lovell, soon after created Earl of Leicester, was then building Holkham, and employing Kent alike for architecture, decoration and furnishing. Kent was the first architect who made a practice of designing much of the movable furniture as well as of the fixed decorations for the great houses whose owners employed him in the same varied capacities as did Lord Leicester at Holkham, Sir Robert Walpole at Houghton, Lord Burlington at Burlington House and Chiswick, and the Duke of Devonshire at Devonshire House, for all of which houses he designed a good deal of the furniture. This he conceived in the spirit of the architect rather than of the cabinet-maker. His cabinets and bookcases freely used the Classic orders—columns, entablatures, pediments-in a solid and structural manner (see BOOKCASES, Figs. 12 and 15, and CABINETS, Fig. 26).

It is, however, by the massiveness and exuberant forms of his great gilt side tables, such as those



Fig. 2.—A Design for a Chair by William Kent, from the same source.

for Houghton and for Devonshire House, that what has been termed his "heavy hand" is particularly noticeable. Trained in the late baroque atmosphere of Italy, his forms were often not merely exuberant, but exaggerated (see Chairs, Fig. 85). Sometimes they were even ill proportioned (see Chairs, Fig. 88). His furniture, however, is distinctly more reticent and better designed than what had then become habitual in Italy; it has also an individuality which sets it apart from, where it does not lift it above, the early Georgian cabinet-makers' productions. He worked a good deal for the Crown—for instance, at Hampton Court and at Kensington Palace. He joined the Office of Works in 1726, succeeding Ripley as Master Carpenter, and nine years later succeeded Dubois as Master Mason. He also succeeded Jervas as principal painter to the Crown, although Hogarth called him a "contemptible dauber," and even Horace Walpole, who, in other respects, praised him highly, called him "void of merit" as a painter. It was, perhaps, in the sphere of landscape gardening that he made the greatest departure, as he was the first to be systematic in his abandonment of formality, and the introduction of what he conceived to be nature. Thus, he occupied an extremely prominent place in the arts and crafts of his day, and it is curious that no serious biography of him has ever been attempted. This is, perhaps, because the known material is scarce. But four letters belonging to Lord Spencer, and written by Kent from Burlington House to Lord Burlington, in Yorkshire, during the years 1738-39, reveal much of his personality and of his social position. They are gossipy and familiar. Kent, once the poor Yorkshire lad who earned a wage by carriage painting, now writes to the leading Yorkshire nobleman as his close associate and intimate companion. He shows familiarity with and has tales to tell alike of famous poets like Pope, or leading statesmen like Henry Pelham. He was helping the former with the gardens of the Twickenham villa, and the latter with the houses and gardens at Esher and Claremont. He had made himself essential to the æsthetic schemes of the most intelligent members of the society of his day, and that quite as much in the domain of furniture as in those of architecture, decoration and gardening.

In 1744 John Vardy published his Selection from the Works of Mr. Inigo Jones and Mr. William Kent in which he included plates of furniture designs by the latter, two of which are here reproduced.—H. A. T.

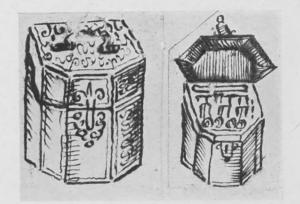
KETTLE-STANDS (see STANDS).

KEY PATTERN OR GREEK FRET.—An enrichment widely used among the ancient Greeks, and produced in many varieties by the interlacing of lines at right angles. Sometimes the pattern is interrupted by pateræ set in squares, but a "perfect fret" forms a continuous meander. This ornament is found carved on mid-eighteenth century furniture designed in architectural taste, and, later, frequently inlaid or painted, especially in the Regency period (see Cabinets, Fig. 26, AND CHAIRS, Fig. 162).

KINGWOOD (BRYA EBENUS).—First imported at the beginning of the eighteenth century from South America. It was employed to a very limited extent in the Queen Anne period, cut in veneers for facing a few rare examples of cabinet-work. Its use revived in the second half of the eighteenth century, when it generally appears as cross-banding in borders, etc. It is liable to be confused with some cuts of rosewood, but generally is lighter in tone, the dark markings in the grain being consequently more prominent.—J. C. R.

KNIFE-CASES.—Box-cases for knives, usually in pairs, stood on the buffet or on the side tables in eighteenth century dining-rooms. Early examples were made of walnut, with sloping lids and curved fronts; and in the manuscript of Randle Holme's *Academy of Armory* (1688) an open knife-case is

illustrated (Fig. 2), showing knives and spoons in position. Both drawings show the box pattern with sloping lid, and front with canted corners. In 1727 Lord Bristol bought for himself at the Duke of Shrewsbury's sale "ye case of 12 gilt knives, 12 spoons and 12 forks;" but the material of which it was made is not stated. From this time onward, cases in wood or shagreen are found mentioned. In 1738 Peter Faneuil, when ordering from London the furniture and silver for his house in Boston, begs a friend to procure for him "a shagreen case with a dozen of new knives and forks of a handsome silver handle, and the best blades you can get made in London, for my own use, with room in the case for a dozen of spoons. . . . Pray (he adds) let the case be the same with that Mr. Baker sent me lined with a red velvet." The interiors of knife-cases are divided into many small rectangular partitions, the knives and forks being inserted handles upwards; the spoons were inserted bowls upwards, thus displaying the objects in tiers upon the slope. The mountings of these cases are, in certain cases, of silver, pierced and engraved



Figs. I and 2.—Drawings of Knife-Cases (closed and open), from the manuscript of Randle Holme's Academy of Armory (1688).

as in the pair at Erddig, where the escutcheon, feet and handles are of silver (Fig. 3). This pair, which came originally from Newnham in Hertfordshire, dates from the middle of the eighteenth century; but after 1770 the escutcheons were engraved with the Yorke arms impaling Cust, for at this date Philip Yorke of Erddig, who inherited Newnham, married a daughter of Speaker Cust.

Wooden box knife-cases of the later eighteenth century are neatly finished pieces, generally made in mahogany and sometimes inlaid (Figs. 4 and 5). Their manufacture appears to have been localised, for Sheraton states, in his *Drawing Book* (1791), that they are not "made in regular cabinet shops." He adds, however, that they may be had "executed in the best taste by one who made it his main business, i.e. John Lane, No. 44, St. Martin's Le Grand, London." The lid is nearly always inlaid with a boxwood and ebony star, and the partitions cut for the knives and spoons are often edged with a narrow chequer inlay. Among the trade-cards of the cutlery trade knife-boxes are sometimes illustrated. Thomas Squire, cutler, who appears in the *London Directory* of 1784, uses as his sign a knife-box; and knife-boxes are advertised on the trade-cards of Joseph Gibbs, cutler, of New Bond Street, and John Folgham, shagreen

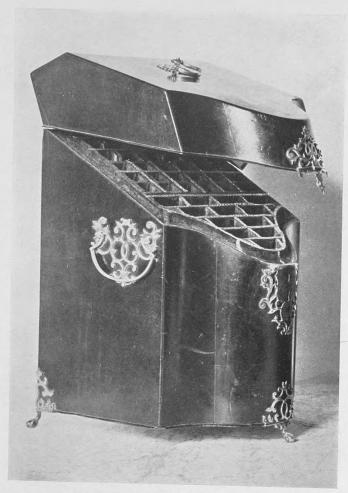


Fig. 3.—Mahogany Box Knife-Case, mounted with silver (the escutcheon engraved after 1770 with the arms of Yorke impaling Cust. (From Erddig, Denbighshire.)



Fig. 4.—Mahogany Box Knife-Case, inlaid with herring-bone stringing. Height, 1 ft. 2 in.; width, 9 in.; depth, 7 in. c. 1770. (From Mr. Edward Hudson.)



Fig. 5.—Mahogany Box Knife-Case, inlaid and banded with satinwood. Height, ift.  $2\frac{1}{2}$  in.; width, 9 in.; depth, 11 in. (From Mr. Edward Hudson).



Fig. 6.—Silver Box Knife-Case, made by Peter and Ann Bateman in 1797. (From Messrs. J. W. and F. Thomas.)

# Knife-Cases



Fig. 7.—Vase Knife-Case, veneered with chestnut and sycamore, and inlaid. Height (closed), 1 ft. 7 in. c. 1780. (From the Victoria and Albert Museum.)



Fig. 9.—Vase Knife-Case of satinwood, painted. Height, 2 ft. 5½ in. c. 1780. (From the Victoria and Albert Museum.)

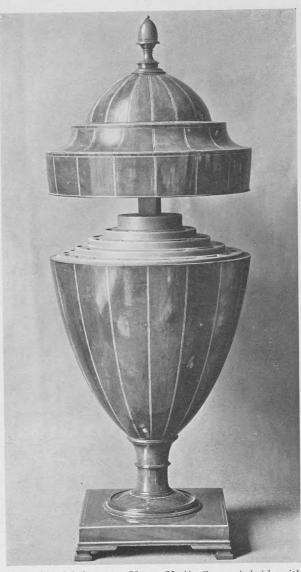


Fig. 8.—Mahogany Vase Knife-Case, inlaid with vertical stringing. Height (closed), 2 ft.  $3\frac{1}{2}$  in. c. 1790. (From Mr. Edward Hudson.)



Fig. 10.—Vase Knife-Case, inlaid with stringing, the frieze and plinth fluted. Height, 1 ft. 7 in. c. 1780. (From Mr. A. Hannay.)

case-maker, Wood Street, London, who advertises that he "makes and sells all sorts of shagreen Fish skin and mahogany cases."

A pair of English knife-boxes, decorated in enamel, is believed to be unique. These boxes, which are lined with cherry-coloured velvet and contain the knives and forks with handles of the same enamel, are decorated upon side and lid with a landscape upon a white ground. They date from about 1770, and were formerly in the Mulliner Collection. An example in silver, bearing the date mark 1797, is of the same box type (Fig. 6).

In the late eighteenth century a new form, the vase case, was introduced, which, as we are informed in Hepplewhite's Guide (1788), was "usually made of satin or other light woods," and stood at each end of the sideboard or on a pedestal. The partitions for knives are here arranged concentrically about the central tube or stem, to which the lid was secured, and kept up by a spring when required. The body is sometimes divided by vertical lines of stringing, as in the example (Fig. 8). Of the three vase knife-cases in the Victoria and Albert Museum, Fig. 9, which is of satinwood, is painted with medallions enclosing landscapes and fruit upon a background of festoons of drapery and other ornament. A second example is veneered with chestnut and sycamore and inlaid (Fig. 7). The vase case continued to be designed on graceful lines until the last



Fig. 11.—Sketch of a Vase Knife-Case for Shakespeare Phillip, Manchester. From Gillow's Cost Books, 1796.

years of the eighteenth century. In Gillow's cost books in 1796 a design is shown for a "vause knife-case" (Fig. 11) divided into facets by stringing, and containing a dozen each of knives, forks and spoons. The base of the vase is carved with water-leaf. About 1800, knife-cases are found affixed to pedestal sideboards, and the foot is elongated, while the drawing of the body is graceless and angular.—M. J.



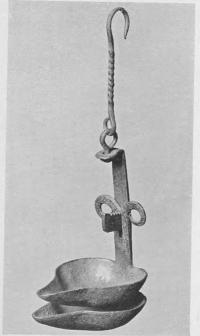
ABURNUM (CYTISUS LABURNUM).—A hard and durable wood of yellowish tint, marked with varied brown streaks. It appears to have been planted in this country not earlier than the end of the sixteenth century, and was first used in furniture in the parquetry veneer which became popular after the Restoration. The branches or saplings were cut transversely, the pieces being fitted together to form the "ground"; they are termed "oyster-pieces," owing to the concentric markings (usually cut to oval figure) resembling the oyster shell.—J. C. R.

LACQUER (see JAPANNING).

LAMBREQUIN (see Pelmets.)

LAMPS.—The meaning attaching to the term "lamp" has undergone a change with the development of lighting arrangements.

Thus, the French writer Savary defines it, early in the eighteenth century, as "a vessel to contain oil or other fatty substance, which by means of a cotton wick serves to give light during the night." The NewEnglish Dictionary supplies an almost identical definition, but points out that the word now also implies a vessel of glass or some similar material enclosing the source of illumination, whether a candle, oil, gas-jet, etc. In this section a lamp is taken to imply a vessel, irrespective of the shape, in which oil is burnt with a wick. The use of oil for lighting is of



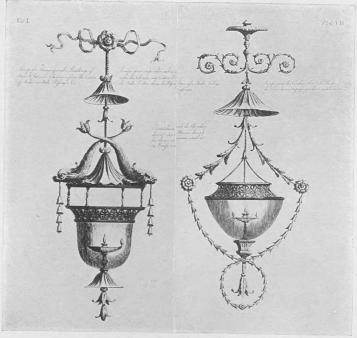


Fig. 1.—Iron Cruzie Lamp, the upper cup for oil, adjusted by a ratchet. Seventeenth century type. (From Mr. J. S. Lindsay.)

Fig. 2.—Designs for Hanging Lamps for oil, by Robert Adam, dated 1775.

## Lamps

immemorial antiquity. A large number of terra-cotta hand lamps with a spout or nozzle, dating from the Roman Occupation, are preserved in English museums, also a few contemporary bronze hanging lamps decorated below the bowl. Similar types were used by the Anglo-Saxons, and until the end of the seventeenth century a wick laid in an open vessel continued to be employed, a primitive principle which still survives in the Scottish "cruzie" (Fig. 1). During the Middle Ages lamps of this character were sometimes placed in the chambers of the upper classes, in preference to candles, as they would burn for a considerable time and did not require snuffing so often. In the *Romance of Sir Eglamour* a lady's chamber is lit in this manner:

Aftur sopur, as y yow telle, He wendyd to chaumbur with Cryftyabelle There laumpus were brennyng bryght.

Thus, they were well known in England by 1477, when Earl Rivers, in his translation from the French of *The Dictes or Sayengis of the Philosophres*, makes Plato, on being asked how he had become so wise, answer, "bycause I have putte more oylle in my lampe to studie by than wyn in my cuppe." Lamps of the precious metals enriched with jewels are frequently entered in French Royal inventories, but no examples of comparable magnificence are found mentioned in English mediæval records. Wicks at this time were generally of hemp, pith or vegetable fibre, cotton being extremely dear.





Fig. 3.—Brass-mounted Hanging Lamps on the staircase at Osterley, corresponding with Adam's designs. c. 1775.

Fig. 4.—Gilt brass Standard Lamp with lions at the base; the burners supplied from the centre vase. Extreme height, 8 ft. 10 in. c. 1790. (From Syon House.)

Chandeliers, candle beams and lanterns were the ordinary means of lighting in the sixteenth century, and, even at its close, the Hardwick and Chatsworth inventories, drawn up for the luxury-loving Countess of Shrewsbury, contain no reference to lamps. The disadvantage inseparable from their use unpleasant fumes, the constant need for cutting the wick, and refilling with oil—combined to relegate them to humble uses. Nevertheless, the inventory of the fashionable and cultured Lord Herbert of Cherbury mentions a lamp and no other form of illumination in the bedroom of his Westminster house in 1641. Such entries do not enable us to determine the character of seventeenth century English lamps; but in France considerable progress had been made in the principles of their construction. A self-feeding lamp is said to have been devised by Jérôme Cardan, who died in 1576; and that this invention later became popular is proved by Lamessin's engraving of Le Ferblanquier, in which he is seen offering three such lamps for sale. The majority of improvements appear to have been effected on the Continent, Lesparre's thirty-hours variety, which is advertised in a Paris newspaper in 1749, being among the most notable. There is no proof that these contrivances were adopted in England, but lamps continued to be used in bedrooms, as in the previous century. The Gentleman's Magazine for June, 1731, records that a lady of quality was burnt in her chamber "as it is judged from a lighted Lamp which stood in the midst of the Room, and surprized her in a Fit." The large consumption of wax candles in the eighteenth century is probably explained by the lack of practical lamps. This means of lighting is not represented

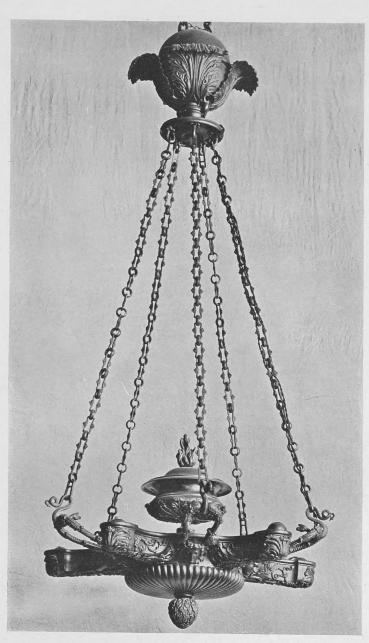
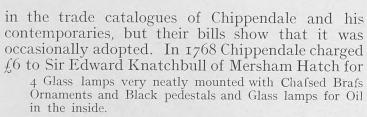


Fig. 5.—Bronze Hanging Lamp, decorated in classical taste. c. 1800. Height, 4ft. 7 in.; width, 2ft. 2½ in. (From Corsham Court.)



A few years later hanging oil-lamps for various situations were designed by Robert Adam for his clients (Fig. 2). The notes on the drawings state that they are intended for staircases, halls, lobbies, passages, and between columns from the centres of arches, etc. Examples by Adam in their original position at Osterley are seen in Fig. 3. The hanging lamps given in Hepplewhite's *Guide* (1788) are of very similar character; he writes that they are "necessary to complete a suit of furniture," and the ornaments should be of brass-work. This type adheres to the traditional principle, and shows no trace of recent French improvements, which included several ingenious self-filling devices and a plaited cotton wick to obviate smoke.

The first important French innovation to be generally adopted in England was the "Argand lamp," introduced about 1789 and called after the inventor. The burner consisted of two concentric tubes with the wick between them: an arrangement which allowed a double current of air, thereby greatly increasing the brilliancy of the flame. James Watt, at that time in partnership with Matthew Boulton, interested himself in the subject of lighting, and a large number of Argand lamps

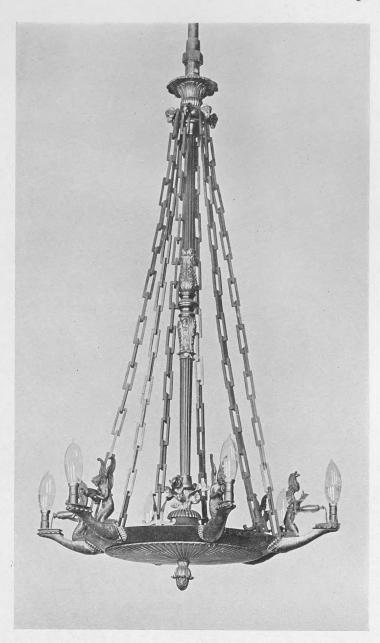


Fig. 6.—Bronze Hanging Lamp with winged female figures holding vases on the six burners; adapted for electric light. c. 1810. (From Dodington Park, Gloucestershire.)



Fig. 7.—Sheffield plated Lamp on pedestal; of the Argand type. Height, I ft. I $\frac{1}{2}$  in. c. 1790. (From Hitchin Priory, Herts.)

were produced at the celebrated Soho works, near Birmingham. An example of this kind, now adapted for electric light, is seen in Fig. 7, the fluted urn being originally filled with colza, a heavy oil which descended to the burner by gravitation. Lamps on a similar principle are found entered in the Althorp accounts for 1790, D. Smith supplying to Earl Spencer "by Order of Mr Holland," at a total cost of fil is.:

3 Japand Fountain Lamps with Large Round Glass Reflecters.

3 Spouted Fountain Lamps each with three multiplying Glass Reflectors.

Towards the end of the eighteenth century metal standard and hanging lamps were designed in classical and Egyptian taste to accord with the prevailing decoration. In 1773 Adam made

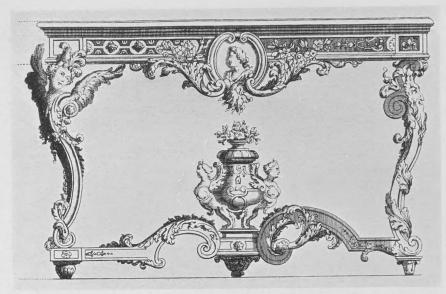


FIG I.—Console Table, with alternative legs and stretchers, designed by Thomas Langley (1739).

a drawing for some lamp standards for Apsley House, 5 ft. being the suggested height; and a later example, too florid in treatment to be attributed to him, is seen in Fig. 4. It is one of a set, mounted on contemporary mahogany and gilt pedestals, in the hall at Syon, the four burners being fed from the centre vase. The type of hanging lamp most favoured in England was supplied by the same method (Fig. 5). In 1812 the Prince Regent presented a very similar bronze example to the Royal Academy. It is no longer in existence, but the engraved plate, stating that it was made and designed by Vulliamy and Sons, Pall Mall, is preserved in Burlington House. The account books of Messrs. Perry show that between 1812 and 1820 they supplied a large number of Grecian lamps with lotus burners, entries for "Gothic borders" in connection with them suggesting a curious mixture of styles. The burners and chains, in the majority of cases, are stated to be French. Examples of the Regency period are often inspired by Percier, winged female figures holding vases (Fig. 6) being very characteristic of his designs from the antique.

LANE, JOHN.—A maker of knife-cases at the end of the eighteenth century (see Knife-Cases).

LANGLEY, BATTY AND THOMAS.—Architects and designers. They were brothers, Batty, the elder, being born at Twickenham in 1696, and Thomas at the same place in 1702. In 1740 they were living at Mead's Court, Dean Street, Soho, where they published in that year The City and Country Builder's and Workman's Treasury of Designs, a work of considerable merit. It went through three editions and, among its four hundred plates, includes a dressing-table, bookcases, cabinets and side tables. These designs are dated 1739, Thomas Langley being the engraver. Described as in "the French manner," they are obviously based on the engravings of Berain, Marot and André Charles Boulle, a style already becoming obsolete in France. Some of the console tables "for Rooms of State" are supported by dragons and winged female figures, their character being indicated in the illustration (Fig. 1). On the title page the book is stated to have been printed for and sold by S. Harding on the Pavement in St. Martin's Lane. Batty Langley is well known as one of the earliest Gothic revivalists. He attempted to adapt mediæval architecture to the taste of his time, and invented five Gothic orders, to enable its principles to be formulated. By his work in this field he incurred the ridicule of Horace Walpole, who pronounced him a "barbarous architect": adding, "all that his books achieved, has been to teach carpenters to massacre that venerable species." In conjunction with his brother, he established a school of drawing, attended, according to Elmes, entirely by carpenters. Batty Langley brought out a large number of other works devoted to garden planning and architecture. He died at his house in Soho in March, 1751. The date of his brother's death is unknown.

LANTERNS are receptacles for a light, enclosed by some substance which protects it from draught and permits of reflection. Many variations in the spelling of the word are found, and the New English Dictionary states that the form "lanthorn," perhaps the most frequent, may be attributed to popular etymology, early lanterns having been generally of horn. They were familiar in classical antiquity, and were commonly employed throughout the Middle Ages. Although, at all periods, a very large number have been made for use in the open air, here we are only concerned with domestic specimens. Towards the end of the fifteenth century, lanterns of verre crystallin, or glass made to simulate crystal, begin to appear in French Crown inventories, but the filling was usually of horn until a much later date. A remarkable piece of mediæval wood-work of lantern shape, from the Cathedral Church at Wells, is seen in Fig. 1, a drawing made by William Halfpenny in 1833.

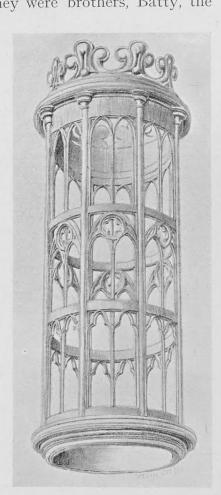
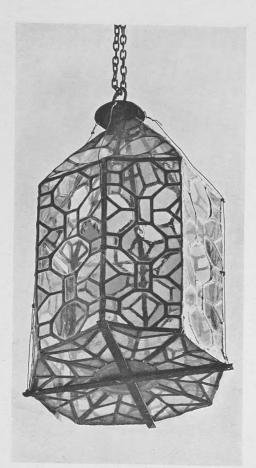


Fig. 1.—Lantern-shaped object of oak, from a drawing by William Halfpenny, dated 1833; formed of three tiers of arcaded Gothic tracery divided by columns with moulded capitals, and surmounted by a crocketed cresting; much of the tracery has been restored in deal. Early fourteenth century. (From Wells Cathedral.)





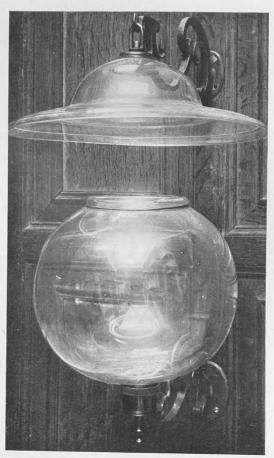


Fig. 2.—Octagonal leaded Lantern of green bottle-glass. c. 1600. (From Hardwick Hall.)

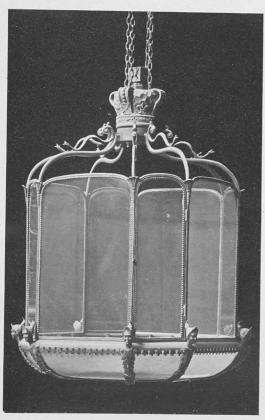
Fig. 3.—Walnut Wall Lantern, with gilt mouldings. Extreme height, 2 ft. 10 in.; width, 1 ft.; depth, 8½ in. c. 1720.

(From Hampton Court Palace.)

Fig. 4.—Globular glass Lantern, headed by a shade, and attached to the wall by a scrolled iron bracket. c. 1730.

(From Grimsthorpe Castle, Lincolnshire.)

It is of cylindrical form, with three tiers of arcaded Gothic tracery, the panels being divided by slender shafts with moulded capitals. The top is surmounted by a crocketed cresting, and the interior is lined with sheet-iron. Originally it was of oak throughout, but comparatively recently much of the structure has been renewed in deal. This example is described by the late Sir W. H. St. John Hope, in the *Proceedings of the Society of Antiquaries* (vol. xvi, 1897). He points out that, though "it has been claimed as a lantern there are no signs of its having ever been enclosed by glazing or sheets of horn, and it is not blackened within from the smoke of a lamp or candle." This, however, is not conclusive, for originally the panels may have been filled with parchment, a material frequently used for the purpose, or the unblackened sheet-iron of the interior may have been added later. Sir St. John Hope expresses the opinion





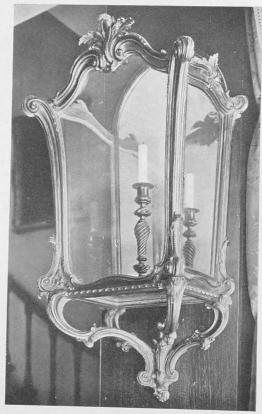


Fig. 5.—Brass octagonal Lantern, headed by a Royal crown; the base decorated with terminal figures and a band of tabulated ornament in French taste. Supplied by Benjamin Goodison to Hampton Court Palace. c. 1730.

Fig. 6.—Mahogany hexagonal Lantern, headed by a Royal crown; the cornice undulates, and the framework is finely carved with acanthus ornament: the scrolled base of brass. c. 1750. (From Kensington Palace.)

Fig. 7.—Mahogany Wall Lantern; the undulating cornice, centring in acanthus ornament, is supported on outward-curving uprights; the base, of double C-scroll form, finely carved. c. 1755. (From Mr. Percival Griffiths.)

that it once formed the canopy within which the pyx was suspended over the high altar; but it measures only 3 ft. 111 in., while the much later pix-canopy at Milton Abbas, Dorset, cited by him in support of this theory, is of quite different character and much larger size. Traces of colour show that this example was painted red and blue, picked out with gold flowers. Like other varieties of mediæval furniture, carved wooden lanterns were often decorated in colour, and the Hengrave inventory of 1503 mentions "one great lanterne with glasse sett in joyner's worke paynted," at the Great Chamber door. Towards the end of the fifteenth century lanterns, richly jewelled and with the framework of gold or silver, figure among the possessions of the French Crown; while Marie de Medici owned examples in which the light was reflected through alabaster. When Henry VIII's inventory was drawn up in 1547, among the goods in the charge of Sir Anthony Denye at Westminster was "one Lanterne of white marble w<sup>th</sup> a curteyne of yellowe and white sarcenette paned togither," and another of "white tynne plate to hang upon a wall." The amalgam of tin and copper known as latten (see Chandeliers) was also a favourite sixteenth century material. At Leicester House, in 1590, the Queen's Commissioners found "upon the stayres a lanthorne of white lattyn," which they valued at 2s., while in the wardrobe were twelve others made of this metal. An octagonal leaded lantern of green bottle-glass is seen in Fig. 2, from Hardwick. In the inventory, drawn up in 1601 and attached to the will of the celebrated Bess of Hardwick, it is described as "a great glass Lanthorn in the half pace at the stair head," in which position it still hangs. A rather earlier Venetian gilt lantern in the Victoria and Albert Museum, with finely carved terminal figures at the corners, affords a striking contrast to this simple specimen, made for the luxury-loving Countess of Shrewsbury, and shows how superior were the lighting appliances of Italy. That horn

remained the usual filling is proved by many allusions in Elizabethan literature. Dekker, writing of a lantern in his Seven Deadly Sinnes (1605), says that "candle light's coach is made all of Horne, shaven as thin as

changelings are."

The seventeenth century saw no new development of importance in the form of lanterns, the majority of surviving examples being constructed of iron or brass, with a filling of horn for use in the open air. They do not figure in Stuart Royal inventories, where chandeliers and sconces are often mentioned. parts of an ordinary domestic lantern are enumerated as follows by Randle Holme in his Academy of Armory (1688):

The top or cover, the handle to carry it by being a wyer or string.

The aire Hole.

The pillars—the rigget in the pillars. The Horns—The Joynts in the horns.

The sliding Horn, and drawer which lifts it up and down.

The Bottom.

The Sockett, to set the candle in.

The Joynts, which holds all the work together.

Although the annexed engraving in Holme's book shows the lantern to have been of rude form, the type was obviously intended for use in a house, the remaining objects on the plate being all domestic furniture

and appliances.

After Colbert had established the glass manufacture in France, lanterns became fashionable and were preferred to chandeliers, as they prevented candlegrease falling on rich clothes and furniture upholstery. In the early eighteenth century the fashion spread to England, and glass lanterns were made with frames of copper, brass or walnut. They now begin to appear frequently in inventories and domestic accounts; Sir I. Hall of Dunglass, for example, paid £1 3s. in 1721 "for a Wallnuttree Lanthorn with Glass and Glass

Fig. 8.—Mahogany Portable Lantern in Chinese taste; the perforated fretwork frieze surmounted by a pagoda canopy hung with bells. Height, I ft. 7 in.; width, 10 in.; depth, 7 in. c. 1755. (From Mr. Percival Griffiths.)

Nossell and Sockett.' For the Stone Hall at Houghton, Sir Robert Walpole obtained a copper gilt lantern, which held eighteen candles. Tory lampooners affected to regard it as a capital instance of his extravagance, and one of them relates how a visitor to Houghton, on entering, was carried into a glass room which he thought was the porter's lodge but proved to be the lantern. In 1750, five years after his father's death, Horace Walpole writes to Mann:

My Lord Chesterfield has bought the Houghton lantern, the famous lantern that produced so much patriotic wit. My brother has bought a much handsomer at Lord Cholmondeley's sale, for with all the immensity of the celebrated one,

On the Queen's Great Staircase at Hampton Court Palace hangs an octagonal lantern supplied by Benjamin Goodison, in 1729, according to the evidence of the Palace Accounts, at a cost of £138.

The influence of French taste is very perceptible in the terminal figures and band of tabulated ornament connecting them. This maker was constantly employed "taking down, cleaning and repairing" lanterns in the various Royal palaces, and in 1752 his bills contain an entry for "a new round Glass Lanthorn for the Great Staircase at Kensington and fixing Do to the old Brass work—£1-10." The mahogany specimen (Fig. 6) is of about this date, and, though its shape does not accord with the description, the scrolled base of brass suggests that it is the one supplied by Goodison. Octagonal in form, the framework is finely carved with acanthus ornament, the undulating cornice being supported



Fig. 9.—Octagonal Lantern of gilded ironwork; the uprights formed as female terminal figures; frieze and base decorated with honeysuckle ornament. Designed by Robert Adam for Harewood House. c. 1770.



Fig. 10.—Brass octagonal Lantern, headed by a coronet; the cornice surmounted by bands of scrolled ornament, and the uprights by honeysuckle finials. c. 1770. (From St. James's Club, Piccadilly.)



Fig. 11.—Brass hexagonal Lantern, headed by a Royal crown; the arched compartments, festooned with husks, are surmounted by triple anchors. c. 1775.

(From the Admiralty.)



Fig. 12.—Brass hexagonal Lantern; scrollwork supports a vase-shaped finial; the cornice surmounted by honeysuckle ornament; ram-headed uprights terminating in hoof feet. c. 1775. (From Mr. P. Meyer.)

on scrolled corbels. In Pyne's engraving of 1819 glass lanterns are shown on the newels of the staircase at Kensington Palace, but have since disappeared. They are described in the accounts, dated 1729, as "6 lanthorns, 12 inches square and 17 high, with a shade over each, and two flat sockets for candles." Besides those used on staircases, globular glass lanterns were sometimes attached by scrolled iron brackets to the walls of early Georgian rooms, and Fig. 4 represents one of a pair at Grimsthorpe. Among the designs of the Society of Upholders and Cabinet Makers, published about 1750, are several lanterns in Gothic, Chinese and rococo taste, those with a curved branch for fixing in a socket to the wall being called "Stair Case Lights." In the third edition of the Director (1762) Chippendale gives designs of various shapes for halls, passages or staircases—one "in the form of an egg," another "very large" and exuberantly decorated. The notes state that they "are generally made of brass cast from wooden moulds." Ince and Mayhew, in their Universal System (1762-63), illustrate similar types, and among them a combined lantern and chandelier "made to represent a temple and lined with glass," also some staircase lights of lantern form "mostly designed to fix on the handrail." They write that they have executed several, which are much admired, in wood "at a much less expense than brass." That the former kind were sometimes comparatively expensive is proved by a note of the price on a drawing for one by Mathias Lock, in the Victoria and Albert Museum: it was to cost £25 5s., and of this  $f_{22}$  is allowed for the carving. Two wall lanterns are seen in Figs. 3 and 7. The first is of walnut, and depends for ornament merely on gilt mouldings, while the other is of mahogany elaborately carved: the moulded uprights scroll outwards, completing the curves of the cornice, and the supports are of double C-scroll form. A small portable lantern with a fretwork frieze and a pagoda roof hung with bells is of about the same date (Fig. 8). Such specimens, intended for lighting winding passages and side staircases, stood on small tables or hung on the walls. Lanterns designed in the Gothic taste figure in contemporary trade catalogues, but examples do not appear to survive. By details of ornament, such as columns and cusping, an attempt was made to reproduce mediæval forms, and the Description of Horace Walpole's villa at Strawberry Hill (1782) mentions that "in the well of the staircase, by a cord of black and yellow hangs a Gothic lantern of tin japanned designed by Mr Bentley and filled with painted glass." In the last quarter of the eighteenth century a number of brass and copper lanterns were designed for large houses in the classical taste introduced by Robert Adam. Honeysuckle ornament, festoons of husks, rams' heads and terminal figures are familiar decorative details, while the traditional scrolled framework of the top generally supports a crown or vase-shaped finial (Figs. 10, 11 and 12). An example in gilded ironwork, designed by Adam for Harewood House about 1775, is seen in Fig. 9. Towards the end of the century lanterns were gradually superseded by lamps, but they are occasionally found mentioned in contemporary account books. Among the goods which D. Smith, a cabinet-maker, supplied in 1790 to Lord Spencer at Althorp by order of Henry Holland, the architect, were:

For these Smith charged £26 5s.

LA PIERRE, FRANCIS.—An upholsterer, who supplied the Royal palaces and Chatsworth with velvets, brocades and covers for furniture. In September, 1697, the entry appears in the manuscript account books of John Wheldon, at Chatsworth: "To Mr Lapiere in part of 470l for a Bed payable at 6l a weeke, 17 paym<sup>ts</sup> paid 102l."

2 Long Square Handsome taper Copper Lanthorns with Neate Pearsed and Cheased taper Frett Borders.

LATCHES AND LOCKS (see METAL MOUNTS).

LATTICE-WORK (see Fretwork).

LEATHER.—The skins or hides of various animals boiled in a special preparation to secure flexibility, stamped, gilt and painted, were employed on travelling chests or standards in England during the Middle Ages (see Chests and Coffers). Tanned and decorated leather was used for covering small articles of furniture and cushions in the sixteenth century, also for the backs and seats of X-shaped chairs. It is frequently mentioned in the inventories of Catherine of Aragon and Henry VIII, and probably the Queen introduced the fashion from her own country, as even France at this time was chiefly supplied with Cordova leather. Among Catherine's household stuff in 1534 were many chairs and stools with cushions "of lether lyned withe yalowe Cotton to the same," and a case "to playe at fox, chestys, and other games covered with blacke lether."

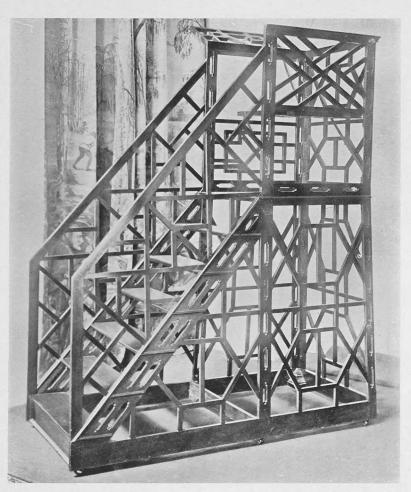
For Cromwellian chairs, ox-hides, sometimes lightly tooled and fastened to the frames by rows of brass-headed nails, were a favourite covering; while on contemporary travelling trunks these nails formed elaborate patterns. Gilt and coloured leather was occasionally used for this purpose. In 1658 the Rector of Claydon writes to Sir Ralph Verney that he "should like very well the painted leather for a suit of chairs and stools," and in the early eighteenth century a correspondent in the *Spectator* states that she prefers "the fashionable gilt leather for furniture to the work of the needle." About 1750 red morocco is mentioned in cabinet-makers' accounts as a covering for chairs, and Chippendale states that it "will have a fine effect." Later in the century leather was frequently employed, on account of its

durability, for chairs exposed to hard usage.

Leather, embossed, coloured and gilt, was widely used on the Continent in the Middle Ages for hangings, Spain being the chief source of supply. In England it appears to have been rarely employed before the end of the seventeenth century, but occasional references are found at an earlier date. Thus, in 1601, there were "sixe pieces of guilt lether hanginges twelve foote deep" in a chamber at Hardwick Hall. After the Restoration, Spain gradually lost its unique position as the chief source of supply, the industry being also carried on in the Low Countries, France and Italy and, to a minor extent, in England. Among the *Domestic Papers* of Charles II's reign there is a petition, dated 1660, from Hugh Robinson, who had learnt in Amsterdam "how to make leather more bright than gold." He states that he is willing to impart this information, but wants "a house of art wherein he may bring all good things to light for his Majesty's service." At Ham House the "marble dining room" was hung with gilt leather hangings, which are mentioned in the inventory of 1679; and the estimate for furnishing Hampton Court Palace in 1699 gives the price of "fine gilt leather to hang a room" as 5s. per skin.

The hangings were made of skins of sheep, calves or kids sewn together, the design being usually embossed. For this purpose the skins, when softened and smoothed, were cut to fit the engraver's block. Relief was obtained from the pressure of the block, and the side of the skin where the hair was (which is smoother than the reverse) was sized, and metal leaf applied and varnished. In addition, portions of the surface were often tooled and punched (see Gilding).

LIBRARY STEPS are defined by Sheraton, in his *Cabinet Dictionary* (1803), as steps "placed in a library for the use of raising a person so as to reach any book," that is, in order to consult volumes on the upper shelves. It was only as libraries increased in extent that the necessity for this arose. Library steps do not appear to have been used to any considerable extent until about 1750, for in private houses during the previous century books were often locked away in chests, while the few bookcases of



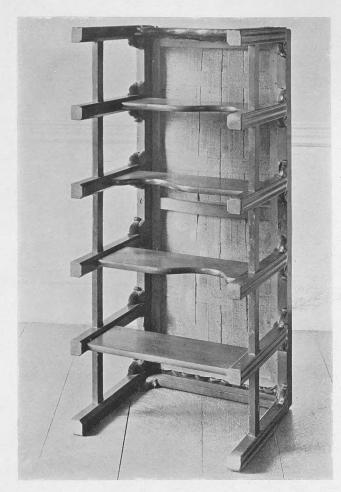


Fig. 1.—Mahogany Library Steps; the framework filled with Chinese railing; a book-rest supported on a strut at the top. c. 1775. (From Dyrham Park, Glos.)

Fig. 2.—Mahogany Stool and Library Steps combined; shaped treads are fitted between twelve fluted legs, united to the seat rail by acanthus-carved brackets. Height, I ft. 8½ in.; length, 3 ft. 9 in.; depth, I ft. 8 in. c. 1760. (From Bayfordbury.)

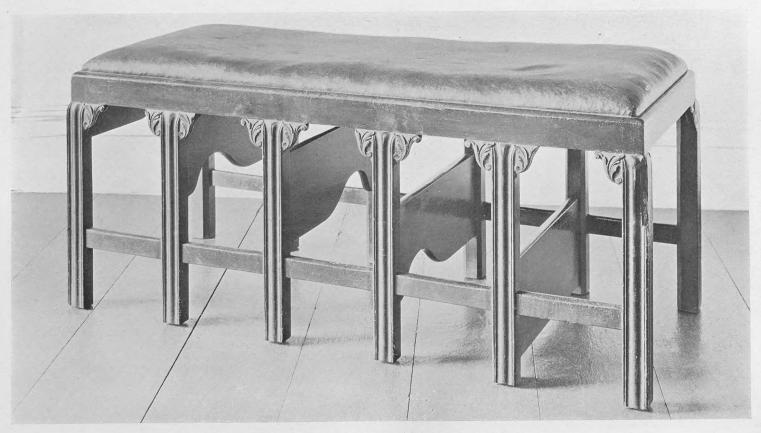


Fig. 3.—The Library Steps shown in Fig. 2, used as a stool.





Fig. 4.—Gilt Stool and Library Steps combined; the frieze fluted and the taper legs headed by leaf capitals. Height (open), 3 ft. 1 in.; width, 3 ft. 4 in.; depth, 1 ft. 6½ in. c. 1780. (From Syon House.)

Fig. 5.—Mahogany Library Steps; when reversed, the two upper steps fall down on those below. Height (folded), 2 ft. 2¾ in.; length, 2 ft. 11¾ in.; depth, 1 ft. 5½ in. c. 1780. (From Lieut.-Colonel G. B. Croft Lyons.)

that period in existence are comparatively small, and the volumes on the upper shelves could be easily reached by standing on a stool or chair. Before Pepys obtained his first book-press from "Simpson the joiner" in 1666 the contents of his library are stated, in his *Diary*, to have been "lying one upon another on my chairs"; while a "great chest of elming-board" or a "waynescott chest" often contained

the books of people even of considerable means.

Library steps are rarely represented in trade catalogues, but Ince and Mayhew give two designs in their Universal System (1762-63), the first, in the Chinese taste, "intended for a large room," while the other is of smaller size and made to fold up. Fig. I is an example dating from about this time, the framework being filled with "Chinese railing": a book-rest, supported on a strut, is hinged to the top rail. Such pieces of furniture were often ingeniously contrived to serve a dual purpose, and in Fig. 2 shaped treads are fitted between twelve fluted legs, the large stool (Fig. 3), when turned on end, affording a somewhat precarious means of ascent to the upper shelves of a bookcase. A more practical combination of a stool and steps is at Harewood House, the case being decorated in marquetry of various coloured woods on a mahogany ground. These steps are not included in Chippendale's accounts for the furnishing of Harewood, but in style they so closely resemble the inlaid commodes supplied by him to Edwin Lascelles that there can be little doubt of their origin. In 1772 Chippendale charges David Garrick for mending a pair of library steps at the actor's house in the Adelphi, which were probably obtained at an earlier date from Chippendale's shop in St. Martin's Lane.



Fig. 6.—The above Steps used as a stool, covered with damask.



Fig. 7.—The above Steps folded up.

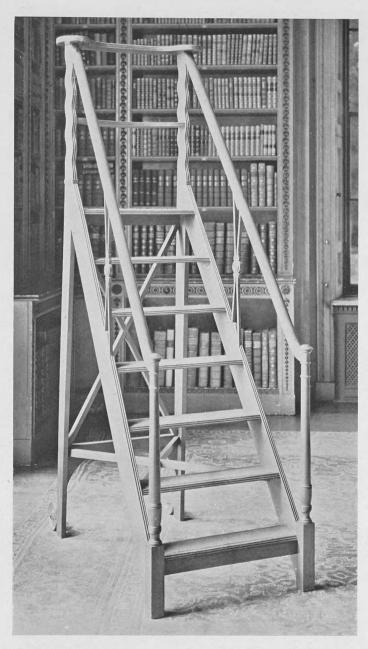




Fig. 8.—Mahogany Library Steps; the top shelf supported on waved uprights, and wooden wheels attached to the back feet. c. 1785. (From Woodhall Park.)

Fig. 9.—Mahogany Library Steps, with a seat and book-rest; the brass wire-work originally draped with green silk curtains; on the steps Wilton carpet. Supplied to Earl Spencer in 1790 by John King. Height, 9 ft. (From Althorp, Northants.)

These steps generally formed part of the furniture in well appointed libraries of the late eighteenth century, elegance and utility being happily combined. They were also occasionally made for large drawing-rooms, and Figs. 4 and 6 show an example of this kind, from Syon House the gilt stool being designed in Adam taste. In Fig. 5 the arrangement is particularly ingenious. The two upper steps are hinged and, when reversed, they fall down on the two below, thus forming a low table or stand (Fig. 7). The design is often more satisfactory when no combination is attempted and the steps are confined to their primary purpose. Fig. 8, dating from about 1785, is notable for its charming proportions, the waved uprights that support the top shelf contributing greatly to the effect; wooden wheels are attached to the back feet instead of the usual castors. An example at Althorp, supplied by John King, a cabinet-maker, to Earl Spencer in 1790, is shown in Fig. 9. It cost £45, and is thus described in his bills:

For a large Mahogany Circular Library Steps 9 ft high with Mahogany Hand Rails up Do. and brass wires and green silk curtains in Mahogany frames instead of bannisters with Mahogany Bookshelf and Seat the steps all carpeted with Wilton Carpet on large brass castors compleat.

It will be observed that the green silk curtains have disappeared, but the Wilton carpet remains.

At this date steps were often enclosed in a library or Pembroke table, and in the Appendix to his Drawing Book (1791) Sheraton illustrates two specimens of this kind. He explains that the more elaborate design (Fig. 12) "was taken from steps that have been made by Mr. Campbell, Upholsterer to the Prince of Wales. They were first made for the King, and highly approved of by him, as every way answering the intended purpose." Sheraton adds that, though he had seen other varieties made by different persons, in his opinion these "must have the decided preference both as to simplicity and firmness when they are set up"; an operation which could be performed in half a minute. The top step was then 5 ft. 5 in. from the ground, and on the hand-rail a small flap was provided "so that a gentleman, when he is looking at any book in his library, may note down a passage from it without the trouble of going down again." Sheraton writes that the second design, "though not so generally useful will come vastly cheaper," the steps folding up and sliding into a drawer enclosed by a flap. For both a patent had been obtained, yet it could be evaded if any part was materially altered. Makers indisposed to give themselves this trouble are informed that "they may have these steps from Mr Robert Campbell and Son, Mary-le-Bone Street, London," who was prepared to allow them a commission on the re-sale. An example of the less expensive variety described by Sheraton is seen in Fig. 10, the upper flight with the hand-rail folding down into the table (Fig. 11) and being enclosed by a hinged flap to which three solid

## Library Steps

mahogany treads are attached. This type finally solved the problem of combining library steps with another piece of furniture, so that, when not in use, they were entirely concealed.

LIBRARY TABLE (see Tables).

LIGNUM VITÆ (GUAIA-CUM OFFICINALE).—A native of the West Indies, imported in the seventeenth and eighteenth centuries. The wood is dark brown, strongly veined and streaked with black: when seasoned, it becomes extremely hard. It was used as oyster-shell parquetry in the late Stuart period, also in small veneered pieces in the eighteenth century to a limited extent.—J. C. R.

LIMA WOOD (see Brazil Wood).

LIME (TILIA). — This wood is close-grained, soft, light and smooth: the colour is pale yellow or white. It cuts equally well with or across the grain, hence it is greatly favoured by carvers. It came into use in the reign of Charles II. being much employed by Grinling Gibbons and his school for the highly undercut naturalistic carving applied to wall panelling in the form of swags, drops and picture-frames. It was also employed occasionally by turners.—J. C. R.

LINEN-FOLD PATTERN. —A carved ornament largely used for the decoration of panels in wood-work and furniture. The name is derived from a resemblance to linen arranged in narrow upright The pattern was probably introduced here by Flemish craftsmen, who were responsible for many fifteenth century chairs and chests panelled in this manner. In England the treatment is generally simple, the folds being ogeeshaped at top and bottom. After 1520, wainscoting of this type was sometimes carved with bunches of grapes and tassels, but this elaboration is extremely rare on English furniture (see Chairs, Fig. 2; and CHESTS, Fig. 14).

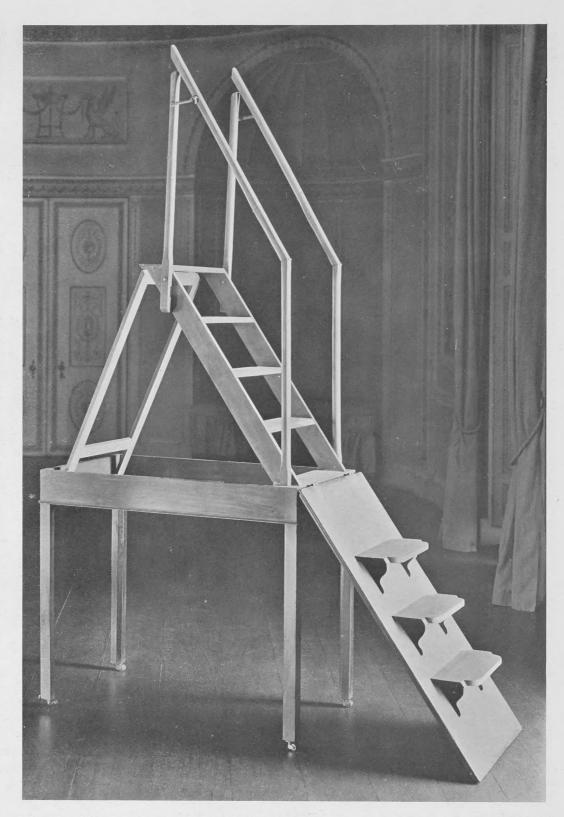


Fig. 10.—Mahogany Library Steps, made to fold into a small table, and enclosed by flap to which three bracket treads are attached. c. 1790. (From Heveningham Hall, Suffolk.)

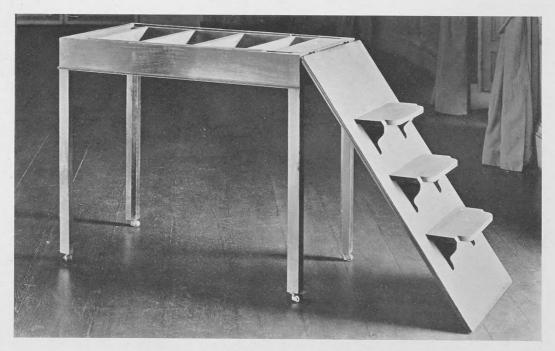


Fig. 11.—The above Library Steps with the upper flight folded into the table.

LINEN-PRESS. -- A contrivance for pressing tablecloths, napkins, and small articles of linen when damp. They are placed between the two boards, the pressure being regulated by a spiral screw. Linen-presses on stands of table height with bulbous legs are occasionally represented in Dutch genre pictures of the seventeenth century. A small movable specimen of oak and walnut is given in the illustration, the mouldings and applied ornament suggesting a date towards the end of Charles I's reign (Fig. 1). In the eighteenth century plain presses of oak or mahogany are sometimes found fastened to the tops of chests of drawers, presumably intended to hold the linen.

### LINEN, PRINTED (see CHINTZ).

LINNELL, J.—A cabinet-maker and prolific designer of furniture in the second half of the eighteenth century. A large collection of his original drawings is preserved in the Department of Engravings at the Victoria and Albert Museum. Two volumes are entitled "A Miscellaneous Collection of Original Designs made and for the most part executed during an extensive practice of many years in the first line of his profession by John Linnell, Upholsterer, Carver and Cabinet-maker. Selected from his portfolios at his Decease by A. H. Tatham Architect—1800." A reference to this selection is made in Story's Life of J. Linnell, but there seems to be no evidence for the statement that the drawings were published, and their author's relationship to the painter has never been clearly established. The collection includes designs for pier glasses, picture-frames, candelabra, chairs, tables, etc., also details for door panelling and ceiling mouldings; in many cases the name of the purchaser is given, with the prices charged in cypher. The Chinese taste in its less extravagant form is well represented, while the later designs show an original adaptation of Adam's motives. Linnell appears to have specialised in mirrors and wall-lights (Figs. 1 and 2). Three large mirrors at Bramshill correspond so closely with his distinctive treatments that it is probable they were supplied by him (see Mirrors, Figs. 63, 64 and 82).

The wall-lights reproduced are characteristic of his manner, that with a fantastic summer-house being signed and dated 1763. It was, doubtless, to this cabinet-maker that Mrs. Montagu referred nine years before, when she was engaged in decorating a Chinese room. She writes to her cousin, Gilbert West, "if Mr. Linnell designs to gild the bird he sent me a drawing of, it will look like the sign of the eagle at a laceman's door. If japanned in proper colours, it will resemble a bird only in color for in shape it is as like a horse."

LION MOTIVE.—A decorative motive found on the furniture of ancient Egypt, lions' heads and paws being

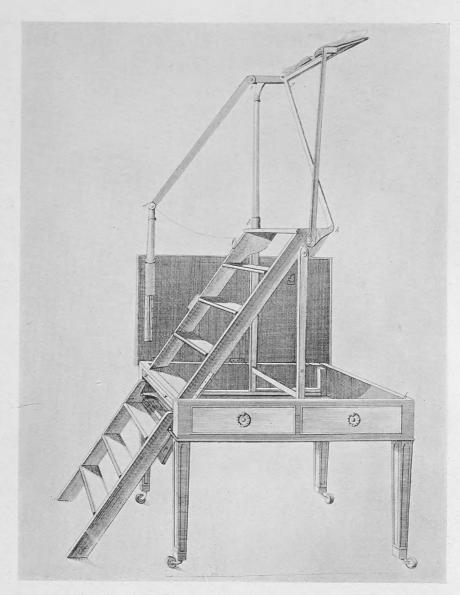
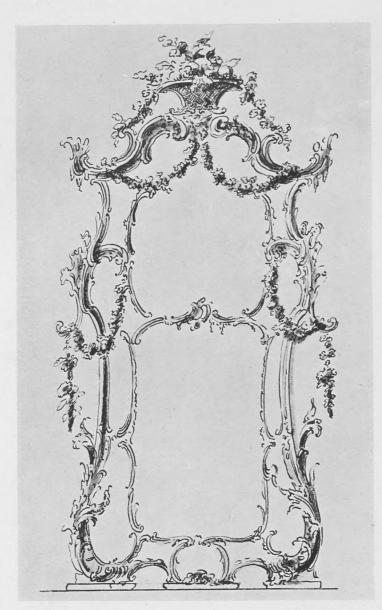


Fig. 12.—Design from Sheraton's Drawing Book (1791) for Library Steps folding into a Pembroke table.



Fig. 1.—Linen-Press of oak and walnut; the upper board is raised by a spiral screw. Height, 1 ft. 10 in.; width, 1 ft. 4 in. c. 1650. (From the Victoria and Albert Museum.)



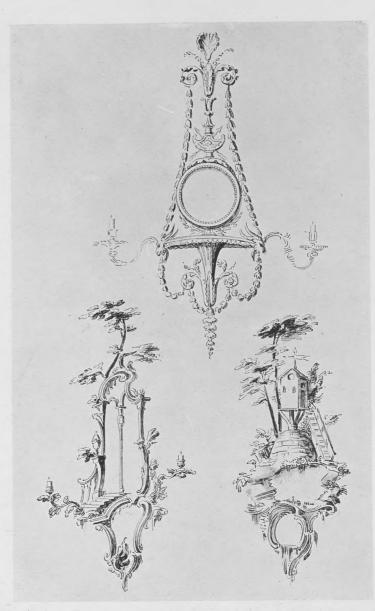


Fig. 1.—Design for a Mirror, from an original drawing by John Linnell. c. 1755. (From the Victoria and Albert Museum.)

Fig. 2.—Design for three Wall-Lights; the right-hand lower drawing signed and dated 1763; the left-hand is about the same date; the upper is in the Adam manner. (From the Victoria and Albert Museum.)

employed as terminals. The monsters carved on mediæval woodwork were generally of fabulous character; but couchant lions were sometimes used as finials on early Renaissance chairs, and a grotesque rendering of the animal's mask occasionally forms the corbels on the friezes of Elizabethan oak buffets. The motive appears sporadically in the late seventeenth century, being introduced on a few pieces of furniture designed under French influence (see Chairs, Fig. 35; and Brackets, Fig. 3). Between 1720 and 1735 it is, perhaps, the most prominent of decorative features. At this period the arms of chairs and settees were sometimes lion-headed, the legs finish in paws, a broad mask almost covers the shoulders, and in early specimens the underside of the leg was carved to represent the animal's hock with a feathering of hair. There was a considerable variety of treatment and no consistency in the use of this motive, a human mask being found on the legs in conjunction with lion-headed arms. The pilasters or terms at the corners of contemporary library tables are frequently lion-headed and terminate in paws, a treatment revived by Chippendale in the celebrated library-table supplied by him to Nostell in 1767. After an interval of about thirty years the motive again appears in Regency furniture, when the lions' heads used as terminals were generally grotesquely carved in the Egyptian style.

LIVERY CUPBOARD (see Cupboards—Food).

LOBING (see GADROONING).

LOCK, MATHIAS.—A carver and designer of furniture. He collaborated with Copeland in a number of publications issued between 1752 and 1769, of which the following are the most important: A New Drawing Book of Ornaments (no date); A New Book of Ornament, consisting of tables, chimneys, sconces, clock-cases, candle-stands (Fig. 1), chandeliers and girandoles (1768); A New

Book of Pier Frames, Ovals, Girandoles, Tables, etc. (1769).

A collection of his drawings in the Department of Engravings at the Victoria and Albert Museum show great fertility of invention, and prove him to have been an accomplished draughtsman. On many of these are interesting memoranda, including the workmen's names and the prices paid for various articles. In 1742 Lock's journeymen received on an average 5s. per day, while 1s. 3d. was the highest charge for "bosting," or broad carving, two leaves or flowers: £2 15s. was paid for a "brackitt for a glass case with ingay figures on it," which took eleven days to complete. Among the minor designers of the period Lock is a particularly interesting figure, and his New Book of Ornament proves that by 1768 he was already designing entirely in the classical manner. He appears to have been responsible for some of the simpler plates in the work published by the Society of Upholsterers

and Cabinet-makers about 1750. A round or turned leg is found on some of his designs for chairs long before this form became generally popular.

LOPER (see DRAW RUNNER).

LUNETTE.—As applied to furniture, a design of half-moon shape, generally filled with carving, inlay or painting in a fan-shaped design. It is found on oak furniture, and was a favourite motive in the decoration of eighteenth century satinwood commodes (see COMMODES, Fig. 23).

LUSTRES (see CHANDELIERS).

LUSTRING OR LUTESTRING.—A glossy silk fabric with a ribbed pattern, used for furniture upholstery in the seventeenth and eighteenth centuries. An early reference occurs in Pepy's Diary for February 18th, 1661, when he writes that at a mercer's in Lombard Street a lady of his acquaintance "bought a suit of Lutestring for herself." Towards the end of Charles II's reign the manufacturers were incorporated as The Royal Lustring Company, and in 1697 an advertisement in the London Gazette gives notice that "their warehouse shall be opened every day to sell Allamodes, Renforces and Lustrings." In the eighteenth century large quantities of this material were also imported from France and Italy. The accounts of John King, an upholsterer and cabinet-maker employed by Earl Spencer at Althorp, contains an item in 1790 of £14, "For making up a window Curtain of stripe silk Lutestring."

LYRE MOTIVE.—This design, borrowed from the classical lyre, occasionally formed the splats of chairs in the late eighteenth century, and was employed in both inlaid and painted decoration. In Chairs, Fig. 141a, the lyre is found represented in a most realistic manner.



Fig. 1.—Design for a Candle-stand, from A New Book of Ornaments, by Lock and Copeland, 1768.



AHOGANY (SWIETENIA MAHAGONI).—One of the finest and most beautiful trees; its trunk often grows to a height of 50 ft., with a diameter of 12 ft. Maturity is probably reached in from 200 to 250 years.

In furniture of the eighteenth and early nineteenth centuries two kinds of mahogany were employed, viz., Spanish and Honduras. The former was obtained from trees on the West Indian Islands of San Domingo, Puerto Rico, Jamaica and Cuba, its fine quality being due, probably, to the fact that on these islands the elevations were greater and the soils poorer than on the mainland. They were discovered by the Spaniards, and the

greater and the soils poorer than on the mainland. They were discovered by the Spaniards, and the wood was used by them in shipbuilding — hence the name; moreover San Domingo was first named Española. In 1597, when Sir Walter Raleigh was in the West Indies, mahogany was used for repairs to his ships; he is also said to have introduced it into England about that date. The earliest importations on any considerable scale, commencing about 1715 and continuing in regular shipments, were probably from San Domingo, the wood being extremely dense, dark and heavy, with very little figure; these supplies would be obtained from trees growing on the coast line and easily shipped. Towards the middle of the eighteenth century the Cuban variety became popular, probably on account of its greater accessibility and because it was less laborious in conversion and the manufacture of furniture.

There is no doubt that the planes, chisels, etc., that had been fashioned for working walnut wood proved quite inadequate when the hard Spanish mahogany was put on the bench, consequently many improvements in tool-making took place after its introduction. In Cuba it was the tradition to fell the trees, on the wane of the moon, from October to June. Oxen dragged the trunks to the river, down which the wood was floated to the wharves for shipment; and it was considered essential to fell the trees at this particular time in order to preserve the colour and texture of the wood. Certain growths and cuts of the Cuban variety were found to possess fine figure, such as "fiddle-back" and "curl," and came into general use for furniture of high quality after 1750. The finest specimens were reserved for veneers, from which large pieces were cut, a pair being used, reversed or balanced, for the two doors of wardrobes, etc. The great width of boards made this wood ideal for the tops of dining-tables, and its remarkable strength is evidenced in the daring splatwork of chairs between 1745 and 1765.

The Honduras mahogany, or bay wood, is a lighter, softer wood; it is found on late eighteenth century furniture in carcass work, often veneered with Cuban curl. It works freely, is practically exempt from dry rot, and is not affected by changes of temperature.—J. C. R.

MANWARING, ROBERT.—A designer and maker of furniture, especially chairs. In 1765, being then established in the Haymarket, he published a small volume entitled *The Cabinet and Chair Maker's Real Friend and Companion*, containing upwards of one hundred designs for chairs, stools and garden seats "calculated for all People in different stations of life." Manwaring remarks in the preface that of late several treatises on household furniture have appeared, offering the workman rich and beautiful designs, but without adequate directions for executing them. He urges the necessity of practical knowledge, but, in spite of the remark that "a superficial Drawing or engraving is not enough to teach



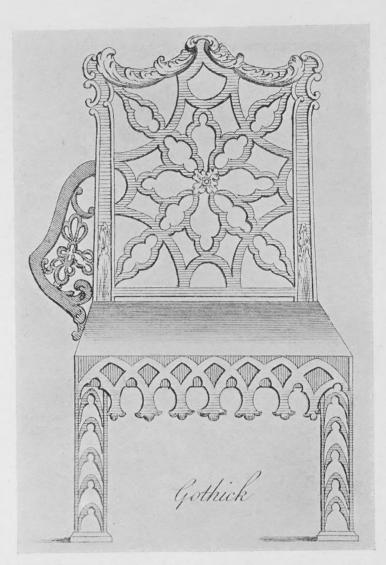


Fig. 1.—Design for a chair, from Manwaring's Cabinet and Chair Maker's Real Friend and Companion, 1765; the bracket below the seat rail is a characteristic detail.

Fig. 2.—Design for a Chair, from the same work, illustrating Manwaring's defective draughtsmanship.

others to go to work," contents himself with devoting some notes and a diagram to "the true method of striking out all kinds of Bevel work for chairs and Strait Lines." He claims, however, that, with few exceptions, he has either executed all the designs in his shop or seen them "completely finished by others." Manwaring does not hesitate to praise his own work in extravagant terms, describing Gothic and Chinese chairs as "elegant and superb," and so designed "that should the ornamental Parts be left out, there will remain Grandeur and Magnificence." Some have been made in mahogany, and others "in Pear Tree for Japanning." He prided himself especially on rustic seats for summerhouses, and claims that they are "the only ones of the kind that were ever published," ignoring the furniture of this type illustrated in the third edition of Chippendale's Director (1762). Others were to be made of "the limbs of Yew or Apple trees ornamented with leaves and Blossoms, which if properly painted will appear like nature." They are of the most extravagant character, a shepherd with his flock, reapers, landscapes, rockwork and a fountain being among the carved ornament suggested. Some years earlier Manwaring had contributed a large number of plates to the One Hundred New and Genteel Designs, published by the Society of Upholsterers and Cabinet-makers; and in 1766 he collaborated with others in bringing out a revised edition under the title of The Chairmaker's Guide. Although he claimed that his patterns are "actually originals and not pirated copies," his indebtedness to Chippendale is very apparent. Many unintelligent plagiarisms are found in his books, of which the draughtsmanship is execrable throughout, but the best designs have a distinct individuality, and were probably much more satisfactory when executed. Undulating uprights and a small bracket introduced at the junction of leg and seat rail (Fig. 1) are characteristic details in Manwaring's chairs, and examples which may reasonably be assigned to him have already been illustrated (see Chairs, Figs. 120 and 124). In the preface to his Drawing Book (1791), Sheraton pronounces that The Chairmaker's Guide contains only "what a boy might be taught in 7 hours."

MAPLE (ACER CAMPESTRIS).—A white wood, more or less veined, and capable of taking a good polish. It was used in marquetry, often stained, in the seventeenth and eighteenth centuries, and occasionally as a veneer (see Barometers, Fig. 9; and Bureaux, Fig. 22). The "bird's-eye" maple which became popular in the nineteenth century is the wood of the American sugar maple (Acer saccharinum).—J. C. R.

MARBLE SLABS FOR TABLE-TOPS.—The use of marble as table-tops, following Italian precedent, was not usual in England until the eighteenth century. There are, however, instances, of marble table-tops in the Elizabethan period: in 1588 "a square table layd in wth marble stone standing uppon a frame broke & defaced" is inventoried among the goods of the Earl of Leicester at Leicester House. Many of the tables figured in the inventory drawn up in 1590 by the Steward of Lord Lumley have marble slabs. It is not until about 1720 that marble-topped tables begin to be an important feature in furnishing, though they are noted early in the century by Celia Fiennes, who observed, in the dining-room at Hampton Court Palace, "a white marble table behind the doore

as a sideboard." At this time it was customary to stain common white marble in imitation of the more costly varieties, and as early as 1657 Anthony Wood records that William Bird, a stone-cutter of Oxford, first found out the painting or staining of marble, and presented a specimen to the King. Marble slabs were usually imported in the eighteenth century, but that valuable quarries were worked in England is proved by contemporary references. Defoe, in his Tour, begun in 1722, mentions that near Corfe Castle there are several rocks of very good marble, the veins in the stone being not black or white, as the Italian, but grey and red. In 1738 the Gentleman's Magazine states, under "Irish Intelligence," that "the Lord Howth hath lately discovered a fine Marble Quarry on his estate at the Hill of Howth. It is as finely variegated either with red, blue, yellow and other colours, as any in Italy or Egypt."

The quality of marble table-tops was a subject which greatly interested virtuosi in the early Georgian period, and no trouble or expense was considered too great to procure rare specimens from Italian palaces. In 1764 the younger Matthew Brettingham, Lord Leicester's agent in Italy, despatched in one ship alone seven cases containing marble tables (MS. account book at Holkham). At Badminton, in 1754, Dr. Pococke notices several beautiful tables in the rooms, "some of Alabastra fioreto, one or two of porphery." Some years later *The English Connoisseur* mentions a table at

Houghton with a lapis lazuli top.

Towards the close of the eighteenth century, as tables became lighter in construction, the marble slab was not so thick, and rare varieties were less in demand. The skilful colouring of scagliola also afforded greater scope for the designer (see Scagliola).

MARBLE-WOOD.—An artificial treatment of wood to produce the effect of marble. Towards the end of the sixteenth century holly burrs were cut from the bosses formed on the trunks of old trees, and dipped in various stains to produce this effect. They were then used, with other coloured woods, in a thick veneer to decorate small articles of furniture (see Desks, Fig. 10).

MARBLING.—The painting of wood to produce the effect of marble. This treatment was practised in the late eighteenth century on woodwork and furniture; but that it was introduced at a very much earlier date is proved by Celia Fiennes' account of a house near Southampton "which has severall Rows of Pillars of wood Painted like Marble for to walke between." It is said to have been revived by Henry Holland in the decoration of Carlton House, where marbling was combined with real marble and porphyry in the entrance hall. The chief varieties of furniture treated in this manner were tables and commodes.

MAROT, DANIEL.—Architect and designer of furniture. He was born in Paris about 1660, the son of Jean Marot, a well known French architect and engraver. In his youth he studied under his father and the celebrated Lepautre, later being employed as a designer in the atelier of André Charles Boulle. Marot was a Protestant, and on the Revocation of the Edict of Nantes (1685) sought refuge in Holland, where, almost immediately, he entered the service of the Prince of Orange. He was the architect of the Audience Chamber at The Hague, and the market-place in that city is also attributed to him. In 1686

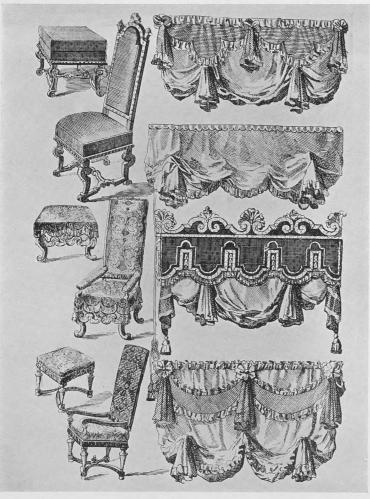




Fig. 1.—Designs for Upholstered Chairs and Stools, Bed Valances and Pelmets; from a collection of Daniel Marot's designs published early in the eighteenth century. Fig. 2.—Design for a State Bed, from the same source.

he engraved a representation of the great banquet given at The Hague in honour of the Prince, to whom he was appointed Master of the Works. Marot was employed in that capacity by William at Loo, and decorated the apartments in a taste appreciably influenced by Berain. In A Description of the Palace, published in 1699, W. Harres writes that the gardens and fountains also were first designed by Monsieur Marot, "a very ingenious Mathmatician." While at the Loo, he quarrelled with Jacques Parmentier, who was then decorating the ceilings, and had painted his portrait, the only one known. Marot built the staircase of the Château de Voorst for the Bentinck family, and laid out the gardens with trellises and parterres, executing statuary groups for the ornamental waters. Important as were his architectural labours, by his designs for interior decoration and furniture he has achieved a wider fame. Of these he produced a vast number, ranging from schemes for completely furnished rooms to tapestries, damasks and silver plate. They are a most valuable record of contemporary fashions, and among them is included a room decorated throughout in the Chinese taste, with panelled walls painted with Oriental figure subjects, and porcelain arranged on a multitude of small shelves. An astonishing fertility of invention is shown in these engravings, a pictorial imagination naturally inclined to opulence and display being tempered by a fine artistic sense.

That Marot accompanied William III to England and there continued his activities as a designer of furniture cannot be proved, and the evidence on both sides may be briefly summarised. He styles himself architecte de roy de le Grandes Bretagne, and in many of his designs introduces the Royal arms and cypher, with an inscription to the effect that the object was for the King. One of his garden plans, moreover, is lettered "Parterre d'Amton-Court inventé par D. Marot," and it appears unlikely that the artist

would have attempted to lay out gardens he had never seen.

M. Destailleur, in his well known work on decoration (Recueil D'Estampes Relatives à L'Ornamentation Des Apartments), records that chance had put into his hands a catalogue of a library which had belonged to "D. Marot, intendent des jardins de Hampton Court," and was sold at Amsterdam after the death of his son in 1754. The description is difficult to explain, for the contemporary accounts prove that the Palace gardens were entirely laid out by London and Wise. M. Destailleur assumes that Marot came over to England with the King, and, confessing his inability to estimate the architect's position in this country, he holds the English authors responsible who, "par négligence ou jalousie, sont muets à son égard."

Although this designer's name is not recorded in connection with Hampton Court Palace, the furniture and interior decoration are strongly reminiscent of his style. Corner chimneypieces surmounted by tiers of shelves are found both in the Palace and in Marot's engravings, while others inset with mirrors are equally characteristic in proportion and arrangement. Marot's responsibility for a set of gilt furniture in one of the State bedrooms is suggested not so much by the *lambrequin* ornament, pendants of husks, acanthus scrolls and female masks, all familiar Louis XIV motives, as by the delight in lavish display, which yet has in it something of studied refinement and never becomes ostentatious or vulgar. The hangings for important beds are carried, in his designs, to a degree of fantastic elaboration hitherto unparalleled (Fig. 2), and this distinctive treatment is found not only at the Palace and Stoke Edith, but

also on beds until recently at Hampton Court, Leominster and Coombe Abbey.

On the other hand, the parterre for the Palace gardens may have been put forward merely as a suggestion, and the French craftsmen whose names occur in the Royal Accounts at this time may have executed the furniture and decoration aided only by the pattern books of this artist and other designers. These foreign craftsmen were also employed at Chatsworth and elsewhere, and their presence may be held to explain designs reminiscent of Marot in various great houses. The furniture stated by the artist to have been intended for William III may, perhaps, have been destined for one of the Dutch palaces in which the King took a lively interest until the end of his life. It is probable that the evidence which would determine the question no longer exists; certainly it has not been produced by writers on Marot. That his engraved works were widely known in England there can be no reasonable doubt—he may almost be said to have founded a school. An artist of his capacity, possessing a profound knowledge of French design, and in the pay of the English King, would, naturally, have exerted a powerful influence on contemporary taste, and it is probable that he was indirectly responsible for the introduction of many new fashions from abroad. After his death, when these had become obsolete, on the less cumbrous furniture of William Kent some small refinement or an unexpected touch of fancy seems to evoke a far-away echo of the earlier and greater designer.

Marot appears to have spent his last years in Holland, dying there about 1720. Eight years before, there was published at Amsterdam a folio volume of the Œuvres du Sieur D. Marot, architecte de Guillaume III, roy de le Grandes Bretagne, contenant plusieurs pensées utiles aux architectes, peintres, sculpteurs, orfèvres, jardiniers et autres. Another volume of his designs was entitled Recueil des planches

des sieurs Marot père et fils.

MARQUETRY (see INLAY).

MASK MOTIVE.—A decorative motive of great antiquity, common to many countries and representing the front section of a human or animal face. On English furniture carved animal masks were introduced in the sixteenth century as an ornament on buffets, court-cupboards and beds. The gilt stands of late Stuart cabinets are sometimes enriched with cherub masks, though the complete head is more usual (see Cherub Motive). This decoration, in a variety of forms—lion, female, Indian with feather head-dress, satyr, etc.—figures prominently on furniture between 1720 and 1740 (see Buffets, Fig. 9; Chairs, page 235; Chandeliers, Fig. 20).

MAYHEW (see INCE).

MEDALLION.—A circular, oval or square device. Carved profile heads on sixteenth century oak chairs, chests and boxes are sometimes set in medallions, and painted or inlaid ornament similarly enclosed was constantly employed on eighteenth century furniture (see Chairs, Fig. 3; Commodes, Fig. 23; and Plate VI).

METAL MOUNTS, METAL-WORK AND ORMOLU.—There are three reasons for metal mounts on furniture; as a means of opening and shutting lids and doors, in the form of hinges, locks and handles; as a protection against malicious damage and wear and tear; as a direct means of construction.

Although these are the three usual functions of metal-work, it is very often found, especially in the

case of iron mounts, that one particular mount may be acting a dual or even a triple rôle.

The English smiths were highly skilled in the art of forging iron when furniture was in its most primitive state, so it is quite reasonable to expect that metal mounts in some form would occur on the earliest type, i.e. the dug-out chest or coffer, an example of which, showing a hasp and staple-plate, occurs in Chests, Fig. 2.

If the internal space in dug-out chests was of any size, it was necessary to bond the wood together with straps of iron in the form of cramps, as, being cut from a single trunk, it might otherwise, in the course of time, split and become useless. This reinforcement is also shown in the example referred to above.

Aumbries, another early type of furniture, also provided scope for the metal worker; a fine example of the late thirteenth century, showing an elaborate scheme of mounting, is shown under Ambry, (Fig. 1). This example, which is in Chester Cathedral (a plaster cast of the metal-work is in the Victoria and Albert Museum), has for its most prominent feature a mass of protective scrollwork distributed evenly over the surface of its four doors. The ends of the scrolls are fashioned into decorative forms, obtained by hammering the metal with dies while in a state of white heat. This method, which played an important part in early English smith-craft, became extinct during the fourteenth century. The hinges are of the square butterfly type, and are quite independent of the scrollwork.

End handles and rings, although not unknown, were not common on early chests, as, with the exception of travelling coffers, it was often desirable to make them as immovable as possible. Fig. 4 shows an end handle which, although of the late sixteenth century, is of a type in use two hundred years

Fourteenth century chests were generally fitted with one or more locks, the common type being that which occurs on a chest at the Victoria and Albert Museum (Fig. 3), illustrated in Chests, Fig. 9. The movement is sunk into the woodwork, the face-plate flush, and the hinged hasp accommodated between two upright prongs joined at the bottom and attached to the face of the lock. This prevents an instrument being forced between the hasp and the plate, and is a distinctive feature of locks on chests and caskets of the fourteenth and fifteenth centuries.

Chests of box formation were usually made with external straps of iron to strengthen the construction, and, if portable, had the whole outside surface covered with straps and scrollwork. example of this kind, showing ornamental scrollwork and corner straps, is illustrated in Chests, Fig. 6.

Although wood pin hinges were common in twelfth and thirteenth century chests, metal hinges were also in general use, especially for dug-out or heavily strapped chests, in which case some of the straps on the lid were finished off to form part of the hinges.

Butterfly-hinges (Fig. 1) were practically the only type used on cupboard doors until the fifteenth century, when the door half of the hinge became elongated in the form of a strap, and was subsequently

elaborated on Flemish lines (Fig. 7a).

A hasp-lock of distinctive type dating from the fifteenth century (Fig. 5) is of rectangular form, with cable-twist edges, and, on the face, three square bars bearing chamfered ornament, the two outer bars fixed, the centre one swinging sideways exposing the keyhole. Locks on this principle, but without Gothic feeling, continued to be used until late in the Stuart period.

As the fifteenth century advanced, cabinet locks and hinges became more decorative. The sides of the locks remained rectangular, but with the corners extended in the form of a fleur-de-lis or other leaf-like motive. Locks of this kind, together with contemporary ring handles, occur on the York

Ambry (see Ambry, Fig. 2, and Figs. 7b and 7c).

Buffets of the sixteenth century, although richly carved, did not give much scope to the metal worker. The doors were fitted, as a rule, with a concealed lock, the keyhole being protected by a shaped vertical escutcheon, at the bottom of which, either attached or on a separate plate, was an iron handle fashioned in the form of an inverted heart. Examples are shown in Locks, Fig. 1, and in Buffets, Fig. 3. This handle was a much favoured pattern, persisting in similar form until the eighteenth century on oak dressers and table drawers of rural manufacture.

French and Flemish types of strap-hinges were used during the sixteenth century to some extent;

the most common, however, was the butt type, with only the barrel showing.

A surface hinge of the sixteenth century, shown in Fig. 2, is of particular interest, as it illustrates the

development of the butterfly-hinge into the prototype of the seventeenth century cocks-head.

A favourite form of cabinet fastening on the Continent, also used to a lesser degree in this country during the sixteenth century, had the fixing bolt sliding on the outside, instead of inside, as before. The one illustrated in Fig. 6 shows a double bolt. This was fixed to the middle stile of a cabinet, the bolts sliding right and left, engaging in ornamental sockets attached to either door. Another form on the same lines, but with only one bolt, and made to fix on the door, had an internal movement for locking the bolt. Two operations were necessary, first to shoot the bolt, and then to turn the key locking it.

It is noticeable that during the second half of the century Renaissance were replacing Gothic forms; this is clearly demonstrated by two examples illustrated under Boxes. The one (Fig. 9) shows a Gothic plate with rope-twist edges and top fret on a Renaissance box dating from about 1550, and the other (Fig. 7d) an iron hasp-plate with a distinct Renaissance outline, the latter being thirty-five years later.

Until about the end of Elizabeth's reign cabinet mounts appear to have been the work of the ordinary blacksmith—plain forgings with occasional use of punch, chisel and file—but with the coming of the seventeenth century lock-smithing, which includes other forms of cabinet mounts, became more of a separate industry. This century saw a vast increase in the demand for furniture, and, consequently, mounts increased accordingly, a number of new forms being introduced.

The last quarter of the sixteenth century had seen greater attention paid to the value of chamfering the edges of mounts, and this method of finishing was to develop during the next hundred years into

the most conspicuous feature.

# Metal Mounts

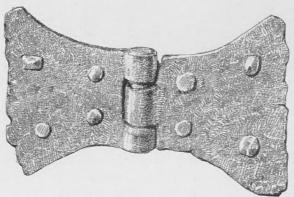


Fig. 1.—Wrought-iron Butterfly-Hinge from oak food cupboard. Width,  $3\frac{7}{8}$  in. Mid seventeenth century.

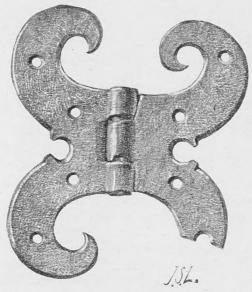


Fig. 2.—Wrought-iron Cabinet Hinge from Suffolk. Width, 2\frac{7}{8} in. Sixteenth century.

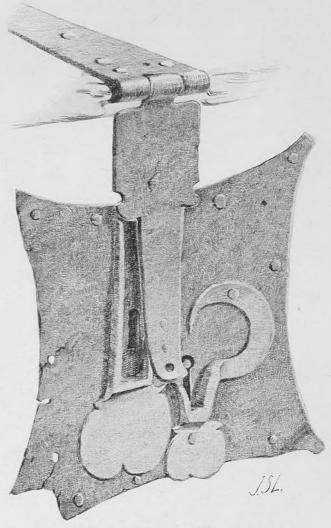


Fig. 3.—Wrought-iron Hasp-Lock from oak chest. Width,  $7\frac{3}{4}$  in. Fourteenth century.

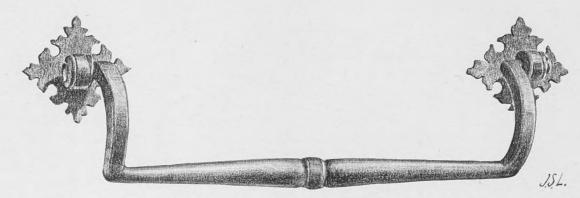


Fig. 4.—Wrought-iron End Handle from oak chest. Length,  $9\frac{3}{4}$  in. Early sixteenth century.

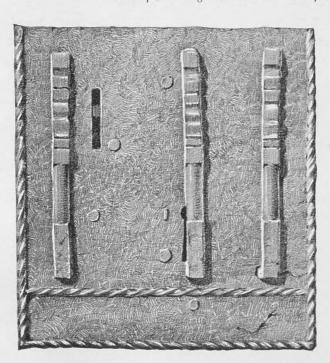


Fig. 5.—Wrought-iron Chest Lock. fifteenth century type.

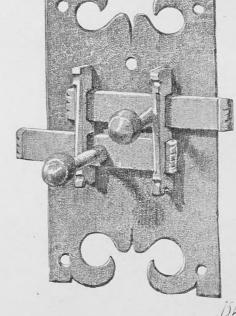


Fig. 6.—Wrought-iron Double Cupboard Bolt from Suffolk. Width, 3\frac{1}{4} in. Sixteenth century.

Fourteenth-

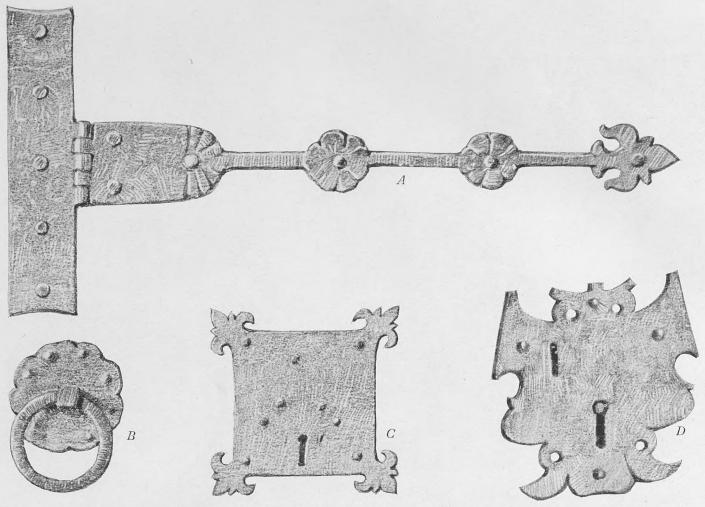


Fig. 7.—Wrought-iron Strap-hinge (a), Ring Handle (b) and Lock (c). Fifteenth century. (From the York Aumbry, see VOL. I, page 5). Fig. 7d.—Wrought-iron Hasp Lock, from an oak box. Sixteenth century. (See VOL. I, page 86.) (From Mr. H. Clifford Smith.)

Chest hasp-locks, other than the plain rectangular type, which was a stock-in-trade article, so common on many existing examples of chests and Bible boxes of all periods, became elaborate in outline, taking a semi-armorial form, as shown in Fig. 10. It will be seen how much effect is gained by chamfering and stop-chamfering, the latter being a method which, by means of irregular cutting, makes the face of the plate take a more decorative outline than the back. This is better illustrated in Fig. 8, which shows an early seventeenth century double strap-hinge from a writing box in the Victoria and Albert Museum.

A notable feature of this period was the surface hinge, generally referred to as the "cocks-head," owing to its form of outline. It occurs in great variety of size and design, and was used on corner cupboards and similar pieces of furniture. Stop-chamfering is characteristic of almost all these hinges (Fig. II). Another variety made on the same principle was the "H" hinge, the difference being that, instead of curved plates working on a central barrel, the two plates are vertical, with the outline of each treated symmetrically. This type is shown in Figs. I2, I3 and I4, dating respectively from the

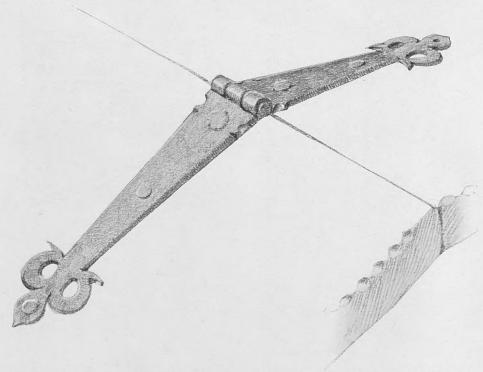


Fig. 8.—Wrought-iron Double Strap-hinge from a writing box. Length,  $6\frac{3}{4}$  in. Seventeenth century. (From the Victoria and Albert Museum.)



Fig. 9.—Wrought-iron Lock. Sixteenth century. From an oak box, Ockwells Manor. (See VOL. I, page 86.)

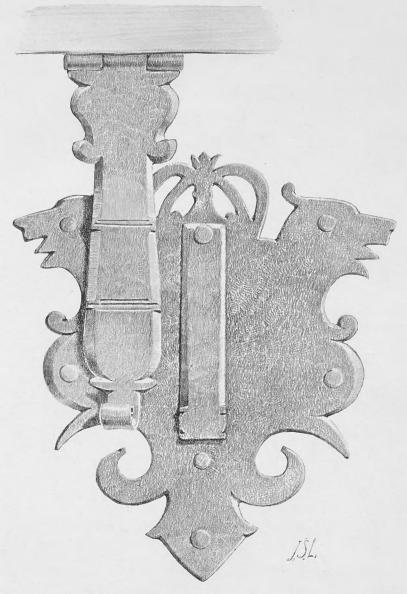


Fig. 10.—Wrought-iron Hasp Lock from a carved elm chest. Width,  $6\frac{3}{8}$  in. First half seventeenth century.

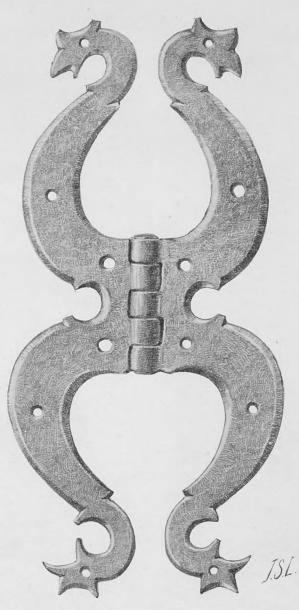


Fig. 11.—Wrought-iron "Cocks-head" Hinge. Width,  $3\frac{1}{2}$  in. Seventeenth century. From Suffolk.

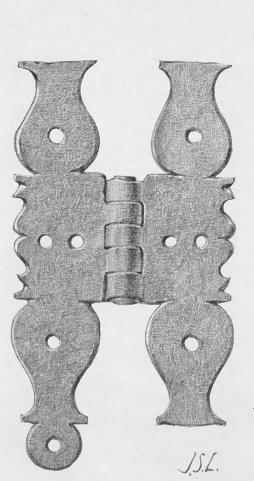


Fig. 12.—Wrought-iron "H" Hinge. Length, 5 in. Sixteenth century. From Suffolk.

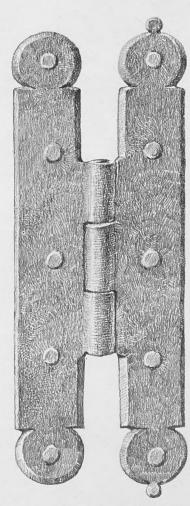


Fig. 13.—Wrought-iron "H" Hinge.
Seventeenth century.

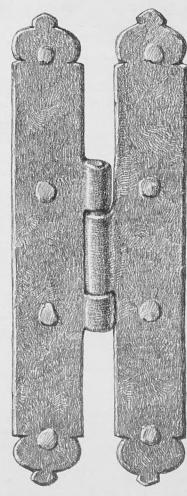


Fig. 14.—Wrought-iron "H" Hinge. Length, 7 in. Eighteenth century.

(All from the Victoria and Albert Museum.)

sixteenth, seventeenth and eighteenth centuries. With the cocks-head hinge the metal varies in thickness, being drawn down towards the extremities, leaving the greater thickness against the hinge. This treatment is found in many early examples, and is one of the chief secrets of their charm.

A type of metal mount which shows a sudden origin in this country was that used on the lacquer cabinets copied from Chinese examples in the second half of the seventeenth century. These mounts consist of double lock-plates, corner and angle-plates. Although the general characteristics are Chinese, compared with the originals, detail and engraving are coarse.

Another class of brass mount, similar in treatment, though different in design, is the harpsichord hinge, the one illustrated in Fig. 15 being on an instrument at the Victoria and Albert Museum. A comparison may also be drawn between these brass mounts and the silver examples on caskets, etc. (see Boxes, Figs. 17, 19 and 20).



Fig. 15.—Engraved and perforated Brass Hinge, from a harpsichord. Width,  $3\frac{3}{4}$  in. Second half seventeenth century. (From the Victoria and Albert Museum.)

These early brass mounts, with which must be included those on skin-covered travelling trunks, mark the beginning of a brass monopoly in cabinet mounting. This metal soon gained in popularity, because it was a good colour, easy and soft to work, and, by casting, the same pattern could be reproduced quickly and accurately. With this change there came into being an entirely different state of craftsmanship. It must be remembered that iron mounts could be made by the smith from bar or plate to the finished article; but, with brass, various stages were necessary, and with each stage a man skilled in a particular process was needed. Firstly, the designer or carver of the model; then the moulder, who made the mould and ran the casting; and, thirdly, the chaser or finisher, who cut away the faults in the casting and filed up the chamfered edges and surfaces. Polishing and gilding or lacquering, which prevented the metal from tarnishing, was the final stage.

Brass mounts were introduced to harmonise with the lighter forms of furniture made in ever-increasing numbers from the end of the seventeenth century. The earliest examples were generally rather heavy, as may be seen from the handle illustrated in Fig. 18. It has a bulbous drop suspended by a square-shaped eye, which is attached through the back-plate to the drawer by a split metal tang. Similar handles, but of more florid design, were made in silver for Charles II chests of drawers and cabinets.

Handles on this principle, but less decorative, were employed on cabinets at the end of the seventeenth and early in the eighteenth centuries, the usual form being that shown in Fig. 16a, from a marquetry example at the Victoria and Albert Museum. A still simpler type is the tear-drop or acorn, fitted with small circular plate (Figs. 16b and 16c). It was at this period that Birmingham, long engaged in the iron industry, first took an active part in making brass castings. This trade steadily developed, and contemporary trade pattern books prove that furniture mounts formed a large part of the articles produced.

The escutcheon, or keyhole-plate, was an important detail during the eighteenth century. The example shown in Fig. 17c relies on outline and punch marks for its effect, but the more common variety was in the form of a cartouche with modelled ornament covering the surface (Figs. 17a and 17b).

The passing of the seventeenth century saw the creation of an entirely new form of cabinet mount, which was, with certain modifications, to become the principal type throughout the eighteenth century. This was the loop handle, with flat-shaped plate and chamfered edges (Fig. 22). The only connecting link with its predecessor, the small drop, was the manner of fixing the handle to the plate by an iron or brass

tang. This method, however, soon gave way to the cast knob, into which the ends of the loop handle engaged. These knobs formed the face of the pins which secured the back-plate to the drawer by means of a nut threaded to the inner end; the surface of the plate was sometimes ornamented by engraved lines and punch marks (Fig. 20). This type was elaborated between 1710 and 1730 by cutting out the centre of the plate in such a manner as to give the effect of flat scrollwork (Figs. 19a and 19b), and this, again, developed into the handles designed for use with the Chinese Chippendale of c. 1760 (Fig. 23).

About the middle of the century a new variety was introduced. With this the loop handle was retained, but, in place of the one-piece cast plate, two small circular plates were used (Fig. 21). Upon these lines handles to suit many different styles were made. All these eighteenth century types continued

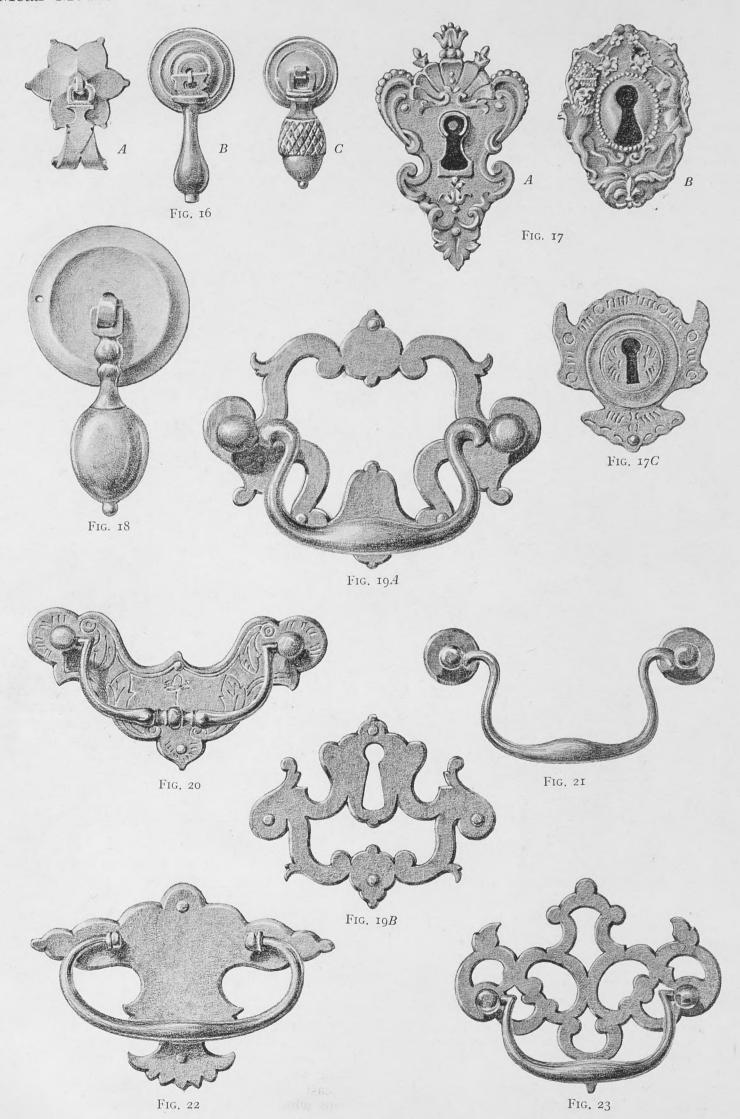


Fig. 16.—Cast-brass Drop Handles. (A) Late seventeenth and early eighteenth century type. (B, C) Early eighteenth century types. Fig. 17.—Cast-brass Escutcheons, early eighteenth century types: (A, B) Cast and chased ornaments; (c) Ornamented with punch marks. Fig. 18.—Cast-brass Drop Handle, late seventeenth and early eighteenth century type. Length,  $7\frac{1}{4}$  in. (From the Victoria and Albert Museum.) Fig. 19 (A and B).—Loop Handles of cast brass, and Escutcheon, first half eighteenth century. Fig. 20.—Loop Handle of cast brass, late eighteenth century. Fig. 21.—Loop Handle of cast brass, early eighteenth century. Fig. 23.—Loop Handle of cast brass, second half eighteenth century.

to be the stock-in-trade of many Birmingham manufacturers until a much later date, and are illustrated in the trade lists now preserved in the Print Room at the Victoria and Albert Museum.

The loop handles, as well as the plates, show a distinct though not so noticeable a change during the first half of the eighteenth century. With the earliest form the handle was thin, with the ends curving inwards and finishing in a knob, which enabled them to be held in position by the metal tang. With the passing of the tang fixing, the loop was suspended from the inner sides of the knobs and ornamented by a baluster-like detail in the centre, also a prominent feature in the buckle handles used on cabinets and, more especially, on doors of the eighteenth century. Later, the baluster was discarded for a plain heavy swelling, the ends of the handles curving inwards swan-neck fashion.

French influence in English furniture mounts began to be apparent about the middle of the century, and they were, for the most part, rococo in design until the advent of the classical reaction induced a strong Louis XVI feeling. The use of mounts

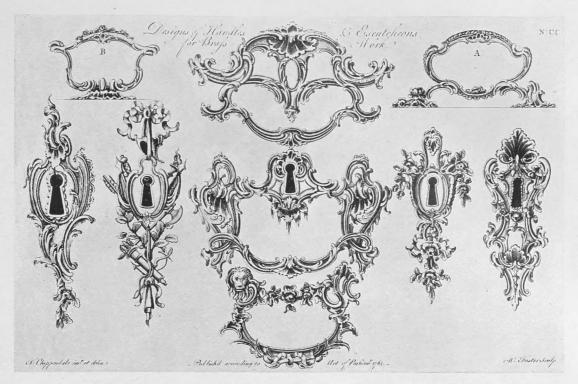


Fig. 24.—Designs from Chippendale's Director, third edition, for cast and chased Cabinet Handles and Escutcheons.

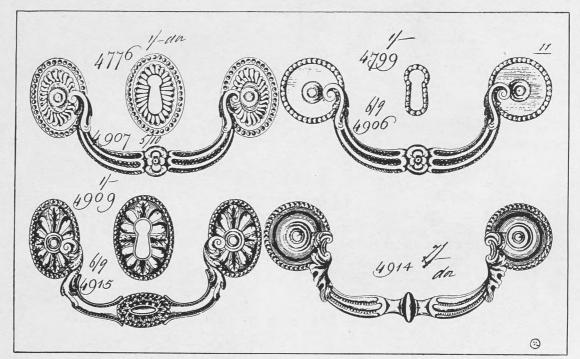


Fig. 25.—Designs from trade list, for stamped back-plates. c. 1790 - 1810. (From Print Room, Victoria and Albert Museum.)

after the French manner on English furniture was never lavish, although on a few eighteenth century cabinets and commodes metal-work is sometimes used solely as decoration in the form of friezes and crestings. Later in the Regency style, motives and beadings were applied, and on rosewood brass inlay was sometimes introduced.

The chasing is usually of indifferent quality, and shows a want of knowledge on the part of the craftsman. Chasing, which is carving in metal, must have come upon this country with comparative suddenness, and many of the craftsmen who undertook this class of work could not have mastered the French styles sufficiently to do justice to the designs. Faults in the casting are often not chased up to the intended form, but blinded over, giving a blurred and unintelligible effect.

The flamboyant mounts adopted by Thomas Chippendale for decorating commodes fashioned upon French lines were probably made in this country by French artists, or supplied direct from France to specific instructions from the cabinet-maker (Fig. 24). It is difficult to believe that work so correctly rendered could have been made by English craftsmen. These mounts, and many other types, were gilded. This was not done solely to give an added beauty, but also to protect the metal from tarnishing. Work thus treated is referred to as ormolu, and the process of gilding was, briefly, as follows: first, some mercury was heated in a crucible and, when at the required temperature, pure gold was added. This, upon forming an amalgam, was allowed to cool. The paste thus produced was laid out on a flat surface and applied to the brass-work by means of a wire brush, the article thereupon appearing to be painted a bright silver. It was then washed and subjected to a burning temperature, when the mercury dissipated in fumes, leaving the gold fast, and ready to be polished or burnished.

The method of stamping sheet brass in ornamental forms was applied to the making of door and cabinet furniture about 1777, Birmingham producing many forms of back-plates for handles and

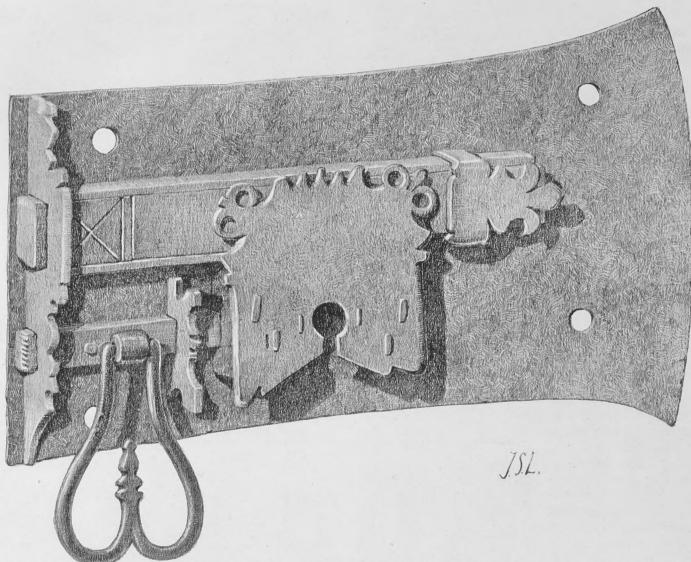


Fig. 26.—Wrought-iron Door Lock, late fifteenth and early sixteenth century type, from Oxford. (From the Victoria and Albert Museum.)

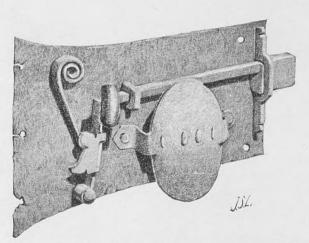


Fig. 27.—Wrought-iron Door Lock, Seventeenth century. (From Mr. J. Seymour Lindsay.)

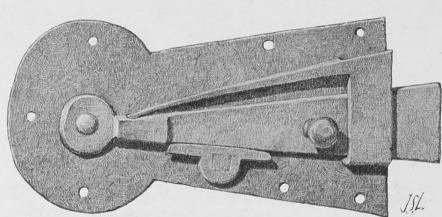


Fig. 28.—Wrought-iron Door Latch. Eighteenth century. (From Mr. J. Seymour Lindsay.)

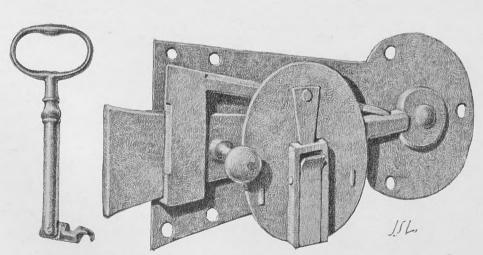


Fig. 29.—Wrought-iron Door Lock with drop-bit Key. Eighteenth century. (From the Victoria and Albert Museum.)

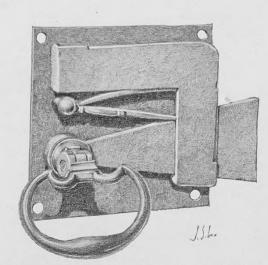


Fig. 30.—Wrought-iron Door Latch with brass buckle handle, Late eighteenth century.

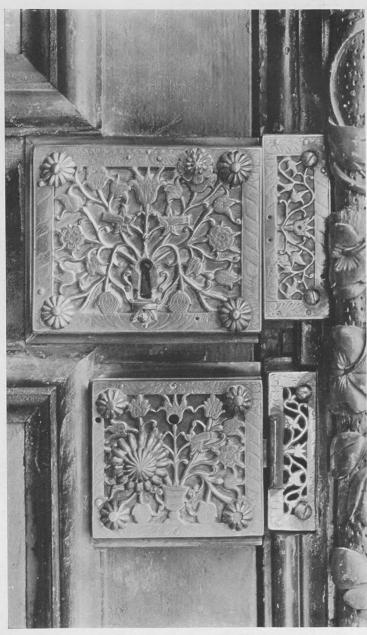


Fig. 31.—Box Lock and Latch in steel with brass overlay. Late seventeenth century. (From the Balcony Room, Dyrham.)



Fig. 32.—Box Lock of engraved brass. Late seventeenth century. (From Petworth, Sussex.)



Fig. 33.—Box Lock of engraved brass, with two engraved lockplates. c. 1690. (From Belton.)

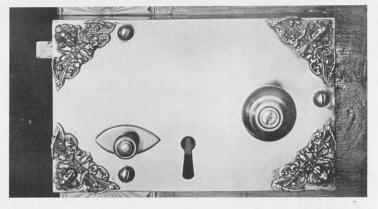




Fig. 34.—(A) Box Lock with cast applied enrichments. Eighteenth century. (B) Box Lock of cast engraved brass. Eighteenth century. (From Hornby Castle.)

escutcheons in this fashion. The examples shown in Fig. 25 illustrate cast handles on stamped roses: this illustration is taken from one of the many trade lists in the Print Room at the Victoria and Albert Museum.

Locks and Latches.—There are two distinct methods used in domestic door fastenings, namely, the bolt action and the latch action. The bolt is a bar of iron working in slides horizontally and engaging in a catch or striking-plate on the door jamb. The latch is a flat bar fixed by a hinge at one end, with the free end engaging in a notched iron catch on the door jamb: with this latter type the "Norfolk latch" must be included.

Iron locks and latches with the movement exposed upon a flat iron plate are common to all periods in which locks were used. The first illustration shows a type dating from about 1500 (Fig. 26). It has two bolts, the larger working by a key from outside, and the smaller by means of a drop handle, which secures the door against entry from without. It is built upon a stout iron plate and decorated by chamfering, incised lines, and the bolt guides by irregular outline.

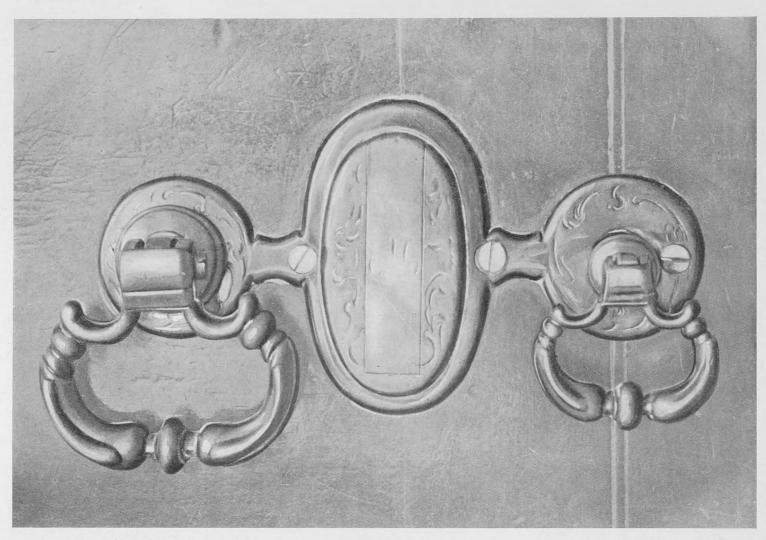


Fig. 35.—Brass Lock-Plate with engraved ornament, mid-eighteenth century type. (From St. Stephen's Green, Dublin.)

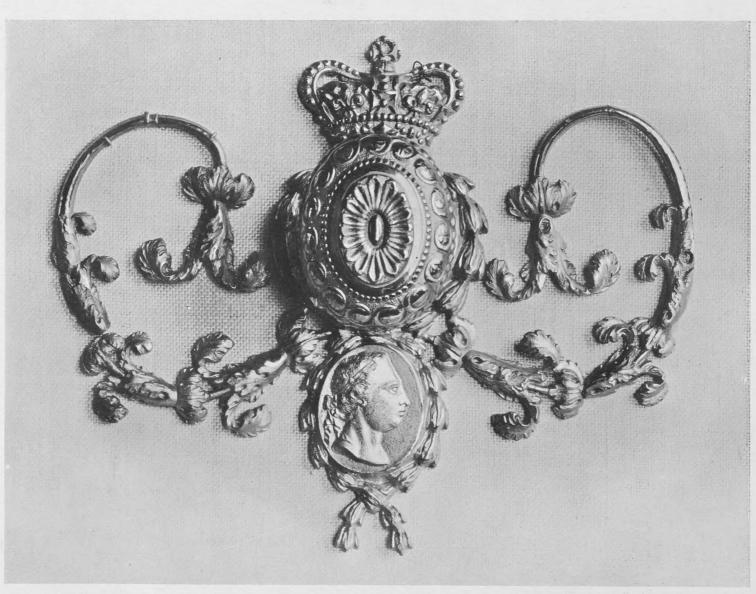


Fig. 36.—Lock-Plates of cast brass, chased and gilt, designed by Robert Adam. [(From the Victoria and Albert Museum.)

A seventeenth century iron bolt lock, a standard type of the period, is illustrated in Fig. 27. This differs from the previous example, the bolt being shot home by a spiral spring working through the medium of a lever: the hatchet-shaped plate and slight chamfering on the spring guide gives it a certain distinction. The bolt is drawn back from the inside by a thumb-piece on the bolt end. This lock denotes the change from independent smith-made locks to those which were the stock-in-trade of ironmongers.

The two next examples are of similar type, that illustrated in Fig. 28 showing a latch in common use during the eighteenth century on secondary inner doors. Entry is obtained by a knob handle working on a spindle, upon the inner end of which is a tumbler. The latch is lifted from the inside by a small brass knob and forced down by a spring, the larger end of which is finished off to form a guide for the latch to work in. The other example (Fig. 29) shows a front-door latch, also worked from the inside by a brass knob, but entry from the outside is obtained by a key of peculiar form. This key is inserted through a tube fixed to the lock, which passes through the door flush with the outer surface. The key, being pressed home, engages against a brass spring buffer-plate, which, by giving slightly, allows the hinged end of the key to drop, thus producing a right-angled lever or bit, and this, upon the key being turned in either direction, lifts the latch. The distinctive features of these last two examples are their emphasised hatchet back-plates and chamfered springs.

The last of this series of simple latches is shown in Fig. 30. The mechanism, fitted to a rectangular plate, consists of a guide slightly chamfered and a short spring and lever, the latter being ornamented. The latch is worked upon both sides of the door by a brass buckle drop-handle. Latches of this design

were in use from the beginning of the nineteenth century.

Box locks or locks where the mechanism is protected by a metal, or wood and metal, case attached to the surface of the door are to be found in ecclesiastical and manorial buildings dating from the beginning of the sixteenth century. A notable example, originally at Beddington House, Surrey, is now in the Victoria and Albert Museum.

Some of the surface locks of the second half of the seventeenth century show great elaboration, both in design and movement. Two examples in the Victoria and Albert Museum collection are made of blued steel cased in brass-work, engraved and richly pierced; both are fitted with four bolts, each working on separate knobs, and a device which indicates the number of times the lock has been opened. The internal

movements of locks of this period were ornamented.

An early example (Fig. 31) is in the Balcony Room at Dyrham. Immediately under the lock is a box latch of similar design. Both are of blued steel, with an overlay of cast-brass engraved openwork. A similar lock and two large hinges are in the Victoria and Albert Museum: the treatment is Flemish, and is similar to the double-disc fire dogs at Haddon Hall. The lock in the Museum is signed "Johnnes Wilkes de Birmingham Fecit," and, together with the other examples mentioned, dates from the last quarter of the seventeenth century.

Another lock of this period is shown in Fig. 32. It is one of several at Petworth, and is composed of a flat engraved plate mounted on an "ogee" moulding, which, however, does not occur on the striking plate. The lock illustrated, from Belton (Fig. 33), is of engraved brass, and dates from 1690. In addition

to the lock, there are two lock-plates for attaching to the other side of the door.

The rectangular outline for box locks was the most common form until the introduction of mortised movements; and the most usual method of ornamenting them was by applying cast enrichments, either in the form of spandrels or end pieces, next the striking box. Types of spandrel enrichments are shown in two locks from Hornby Castle (Fig. 34), example A being cast and chased and B engraved with a centre cartouche with coronet and cypher.

Towards the middle of the eighteenth century mortise locks led to the introduction of another kind of door furniture, in the form of a plate designed to accommodate the handle and escutcheon, and, very

often, an independent smaller handle to work a bolt.

The earliest forms were made with openwork or solid plates fitted with buckle handles, and having the escutcheon in the centre. The one illustrated (Fig. 35) is from St. Stephen's Green, Dublin, and shows a solid brass plate, severe in outline, ornamented by engraving, the central oval being fitted with a slide which covers the keyhole.

This principle of mount developed into the variety shown in Fig. 36, a plate designed by Adam, and now in the Victoria and Albert Museum. It is of cast brass chased and gilt in the contemporary French

manner.—J. S. L.

MEZZO-RELIEVO (see BAS-RELIEF).

MINSHALL, John.—A carver and gilder who settled in Dock Street, London, in 1769 and established a large business in carved frames for mirrors. In 1775 Minshall's Looking-Glass Store in Hanover Square, opposite to Mr. Goelet's the sign of the Golden Key, advertised "an elegant assortment of looking glasses, in oval and square ornamental frames; ditto mahogany. Any lady or gentleman who has glass in old fashioned frames may have them cut into ovals or any pattern desired. The above frames may be finished white, or green and white, purple, or any other colour that suits the furniture of the room, or gilt in oil or burnished gold, equal to the best imported." The accounts for the decoration of Lord Mansfield's house at Kenwood include a bill dated 1769 for carving executed by John Minshall, which was examined by Robert Adam and bears his covering signature. This Minshall was, probably, the proprietor of the Looking-Glass Store in Hanover Square.

MIRRORS.—In the Middle Ages mirrors were generally of metal, for, though glass was known, and the method of backing it with a metallic substance already understood, it was too full of impurities for a satisfactory reflection to be obtained. Hanging mirrors were not introduced before the fifteenth century; but small plates of gold, silver or bronze, burnished and set in elaborate frames, were used by great persons for the toilet, pewter and other base metals being employed by the poorer classes. In French Royal inventories of this period, hand-mirrors enriched with pearls and precious stones constantly occur: they were carried in pockets suspended from the girdle, or enclosed in elaborate cases, known as *coffres de* 

toilette. English mediæval records afford few examples and little information. For these highly prized luxuries our Kings probably depended on Continental metal workers, their purchases being supplemented by gifts from allied sovereigns. Whence Edward I obtained "a comb and mirror of silver gilt (unum speculum argenti decauratum)" is not stated in his Wardrobe Accounts; but his son's wife, Isabella, brought her hand-mirrors from France and, after her death, they were reclaimed by the French Crown. One was of gold garnished with pearls, while another, made in the fashion of a daisy, had been given to the

Queen by the Count of Rotelang. In the fifteenth century steel and crystal were favourite materials, while mirrors of glass were occasionally made. At Murano, near Venice, glass factories existed in the early Middle Ages; the Low Countries, Lorraine, Paris and Nuremburg being other important centres of the industry. In 1507 two inhabitants of Murano claimed to have perfected the manufacture of glass mirrors, and secured a monopoly for twenty years. Experiments had certainly been made before that date, and in French inventories mirrors of verre crystallin, or glass simulating crystal, occur towards the end of the fifteenth century. They are often represented in contemporary Flemish pictures. In Van Eyck's portrait of Jan Arnolfini and his wife, painted in 1434, a mirror of convex form hanging on the wall clearly reflects the contents of the room, and a similar mirror on the counter of the goldsmith's shop in The Legend of S. Eloy and S. Godeberta, a picture by Petrus Christus, is obviously of crystal, for it is splintered at the edge. In a miniature from a Flemish manuscript of the Romant de la Rose (Fig. 1), Belacueil, one of the heroines, is seen contemplating herself in another mirror of this kind: though here the size is deliberately exaggerated for the sake of effect. Even a hundred years later, mirrors of glass were so rare and costly that one of small size, presented by the Venetian Republic to Marie de' Medici on the birth of her eldest son, was accounted a worthy offering. A small Italian mirror frame of ebony inlaid with bone, at the Victoria and Albert Museum, is of about this date and retains its original glass, very opaque in colour. The Museum also possesses several fine Italian Renaissance examples in walnut, beautifully carved with masks, strapwork and cartouches; but they all enclose plates of burnished steel. Under the early Tudors the use of glass for this purpose was practically unknown in England. Crystal remained fashionable for the toilet, but mirrors forming a part of domestic furniture were generally of steel, enclosed by shutters or curtains to prevent oxidisation. An inventory of the contents of Hornby, taken in 1523, mentions several of these "glasses to look in," and Henry VIII possessed a number, also described as "glasses" by the compilers of the inventory, although specifically stated to have been of steel. The King's mirrors were set in frames of wood, painted or covered with various coloured velvets and richly embroidered with pearls, knots of silk, gold and jewels. Among those in the charge of Sir Anthony Denye at Westminster in 1547 was a "rounde lookinge glass in a wooden frame painted under glasse wth the armes of England, Spayne and Castile." This was, no doubt, of Italian origin, a specimen of the art known as verre eglomisé, which flourished on the Continent from very early times, though not practised in England until the reign of William and Mary. In this method of decoration, gold-leaf, fixed on glass by means of gum, was stopped out and etched; or oil and gouache, opaque in colour, were painted on the reverse side and covered with varnish. Examples in the Victoria and Albert Museum show to what perfection the art had attained in France and Italy by the dawn of the Renaissance. Like his predecessors, Henry appears to have depended on foreign craftsmen for his mirrors, the Privy Purse Expenses for 1532 recording a payment "to a Frenchman for certayne looking glasses." Although several of those described in the King's inventory were apparently of considerable size, there is nothing to prove they were hung on the walls; they may have been placed on tables or chests, and were certainly sometimes supported on

stands. A miniature (Fig. 2) from a manuscript of *Le Mirouer des Dames* shows an arrangement adopted in the previous century, the mirror being mounted on a high stand, which can be turned in any direction—" a standing glasse with imagery made of bone" in Henry VIII's possession was probably constructed on similar lines.

Mirrors are seldom mentioned in Elizabethan inventories, but contemporary literature supplies many references. Shakespeare, in 1597, must have been familiar with crystal or glass specimens, as in Richard II the mirror that the King dashed to the ground was "crack'd in a hundred shivers." For her toilet, Elizabeth used metal and crystal; but her palaces probably contained mirrors of Venetian glass. These costly novelties were occasionally presented by one sovereign to another, and products of a like nature could now be obtained from France, Henry II having granted letters patent to an Italian gentleman in 1552, for the manufacture of looking glasses "à la façon de Venise." Mirrors forming part of the furniture of a room were still rare even in great houses, but Fig. 3 shows an interesting example, which probably dates from about 1575, and was formerly in Holyrood Palace. The framework is of ebonised wood, and the hooped heading is surrounded by a cabled border filled with stamped gilt leather in compartments: this is further embellished by a heart, star and conventional floral ornament, obtained by cutting away the mercury behind the glass. The oak Renaissance frame formerly at Goodrich Court,



in keenneblone pmeallant

Fig. i.—Miniature from a Flemish manuscript of the Romant de la Rose, showing a convex mirror set in a moulded and dentelled frame. c. 1480. (From the British Museum.)

Herefordshire, illustrated in Shaw's Specimens of Ancient Furniture and described as an Elizabethan mirror, probably contained a picture, for the dimensions are given as 3 ft. 6 in. by 4 ft. 5 in., and plates of such a size were unknown at that time. Carved in the Italian manner, it bears the initials of Roland Meyrick, Bishop of Bangor, with the date 1559.

Although glass was made at Chiddingfold, Surrey, from the fourteenth century onwards, and early in Elizabeth's reign a number of foreigners obtained patents for the manufacture of drinking vessels and panes for glazing, mirrors of glass do not appear to have been produced in this country until early in the seventeenth century. The pioneer of this industry, Sir Robert Mansell, brought into England "many expert strangers from foreign parts beyond the seas to instruct the natives of this Kingdom in the making of looking glass plates," and acquired a monopoly in 1618.

At about the same time the importation of glass had been entirely prohibited, and in March, 1620, the Venetian Ambassador wrote to the Doge and Senate that "by this order they also mean to prohibit looking glasses, of which they make a quantity here." A few months later the Ambassador thus pronounced upon the character and aims of Sir Robert Mansell: "He is a bold, ardent, and very ambitious man, but ill inclined, I fancy, to the most serene Republic, as being the owner here of all the glass furnaces. He has some business at Venice, and has had relations for many years with the Muranese, especially some who make good mirrors." Mansfield had secured the services of several Venetians banished from their own country, and the Senate, now alive to the detrimental effect that such competition would have on the Republic's trade, instructed the Ambassador to prevail upon the exiles "to leave England and proceed to some place on our frontiers where they will cease to practice their art, to the prejudice of our laws and our service." As no inducement was offered them to return, they were scarcely likely to abandon a profitable calling, and in April, 1622, the Ambassador reports that those of Murano who have introduced into the realm the art of glass and crystals are even carrying the manufacture into Scotland, under the direction of Leonardo Michellini, "a Venetian of low birth and a thorough rascal." That Mansell's enterprise, carried on near St. Mary Overie, Southwark, was attended by considerable success is proved by the fact that, when his patent was renewed in 1623, he was able to show that he had procured employment for five hundred persons in "making, grinding and foyling of looking glasses." Examples of the factory's output do not appear to have survived, being, no doubt, destroyed when the art of making mirror plates had been brought nearer to perfection. The order prohibiting the importation of Venetian glass was revoked in 1624, thus again exposing Mansell to foreign competition.

Prior to 1615 wood had been employed in the manufacture of glass, but in that year its use was forbidden, as the forests were becoming seriously depleted, and sea coal was substituted. As a consequence of this change, mirror plates were often disfigured by spots, due "to the action of the coal fire on the lead flux contained in the mixture." How difficult it was to obtain a clear reflection, owing to the impurities, is amusingly illustrated in a letter of 1639 from Lady Brilliana Harley to her son Edward at Magdalene Hall, Oxford. "Dear Ned," she writes, "if theare be any good looking glasses in Oxford, chuse me one aboute the biggnes of that I use to dress in, if you remember it. I put it to your choys,

because I thinke you will chuse one, that will make a true ansure to onse face."

At this time hanging mirrors began to play a part in decorative schemes, and were even to be found in remote country houses. An inventory, drawn up in 1633, of the goods and chattels of Walter Jones,



Fig. 2.—Miniature from Le Mirouer des Dames, showing a mirror mounted on a revolving stand. c. 1450. (From the British Museum.)

#### Mirrors

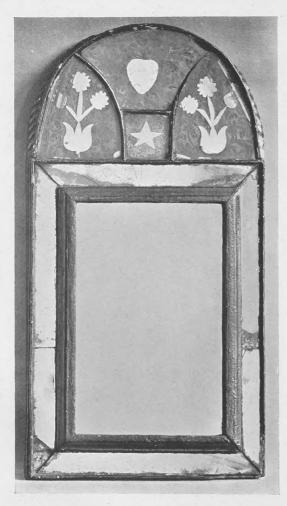
late of Chastleton House, Gloucestershire, mentions "one faire looking glass with a canopy," no doubt

an ornamental hood or cresting.

In Lord Herbert of Cherbury's London house, in 1641, there was a "great looking glasse" in the withdrawing-room, and at Tart Hall, the same year, the Countess of Arundel had two large looking-glasses in ebony frames hanging on the walls. Until late in the eighteenth century the plates were made from blown cylinders of glass, slit open, flattened on a stone and polished, the backs being silvered by mercury floated over tin foil. In 1648 Lady Verney writes from Claydon to her husband, Sir Ralph, that she has had the quicksilver renewed in the large mirror, and the frame re-gilt. A few months earlier she had written, probably of this same mirror, "here is a great looking glass and Mr. Francis and Will Roades (the steward) swers they have had ye heaviest life to keep it that can be imagioned for your sisters have threatned if they would not lett them have itt to bring a troupe of horse to breake down the walls where t'was "-a clear indication of the value set upon looking-glasses at that time.

In the inventory of Charles I's possessions sold after his execution many mirrors framed in ebony inlaid with mother-o'-pearl and yellow amber are enumerated, also others of needlework. One of the latter variety, described as "a Large looking glass sett in a frame of needlework embroydered with 3 faculties and the 7 Liberall sciences," being valued by the Commissioners at £10. The difficulty of producing a plate of any considerable size thick enough to bear grinding had not yet been overcome, and a large mirror with leaves, disposed of at this sale, actually contained no fewer than forty-one glass plates. Metal mirrors continued to be used after the Restoration. In Charles I's Book of Rates (1642), in which various articles are rated under the Act of Tonnage and Poundage, small mirrors of steel pay 13s. 4d. the dozen, and a larger variety £1 6s. 8d. They are found again in the lists of merchandise imported and paying excise in 1657 and 1660. Several metal mirrors inherited by Charles I were disposed of when the contents of his palaces were dispersed. A "large looking glass of steel" at Hampton Court no doubt once belonged to Wolsey, for it had "Cardinals arms on ye topp"; while another, with silver

plates, which realised £50, probably dated from the sixteenth century. The production of glass mirrors appears to have been discontinued during the Protectorate, or only carried on to a very limited extent, for we hear no more of patents and monopolies in this connection until after the Restoration in 1660. Mr. H. J. Powell's researches have established that, within a few months of Charles II's return, George Villiers, second Duke of Buckingham, Dryden's "chymist, fiddler, statesman and buffoon," set up his celebrated works at Vauxhall with the aid of a company of Italian glass-makers. When his patent was renewed, three years later, ignoring Mansell's enterprise, he claimed that the manufacture of mirror glass "was not known or heretofore used in England." Although the pre-eminence of Buckingham's Vauxhall plates was generally recognised, he did not obtain an absolute monopoly; others were granted patents about the same time, and even amateurs experimented in the process. Sir Thomas Browne, the celebrated author of the Religio Medici, writes, in 1669, that he had "learned of a soldier to make looking glasses with a mixture or amalgama of quicksilver, bismuth, tin and lead." In this matter England appears to have given the lead to France, for it was not until 1665 that Colbert naturalised the industry there by persuading twenty mirror-makers from Venice to settle in the Faubourg St. Antoine.



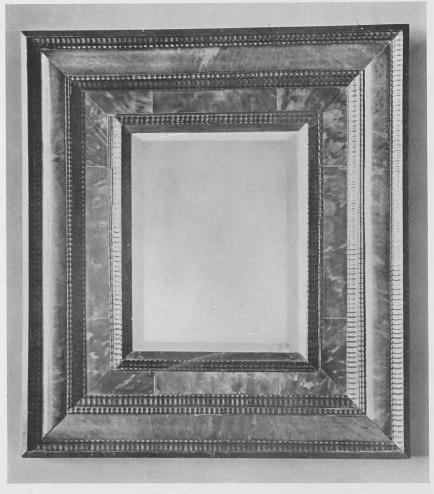


Fig. 3.—Mirror with glass borders, in a frame of ebonised wood; the hooped heading filled with stamped gilt leather in compartments, and decorated in mercury behind the glass with a heart, star and conventional floral ornament. Height, 2 ft. 1/2 in.; width, Ift. I in. (From Captain N. R. Colville.)

Height, Ift. 10 in.; width, Ift.  $7\frac{3}{4}$  in. Fig. 4.—Mirror in frame veneered with tortoiseshell; the rippled mouldings are of ebony. c. 1650. (From Mrs. Percy Macquoid.)

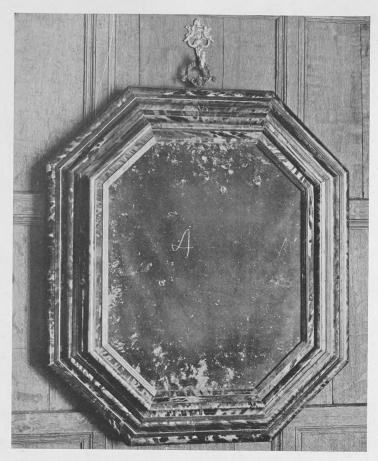


Fig. 5.—Mirror of octagonal form; the moulded and reeded frame veneered with tortoiseshell. c. 1650. (From Ockwells Manor.)



Fig. 6.—Mirror of octagonal shape, decorated in blue and white enamel with fruit, flowers and winged amorini in high relief. c. 1670. (From Captain N. R. Colville.)

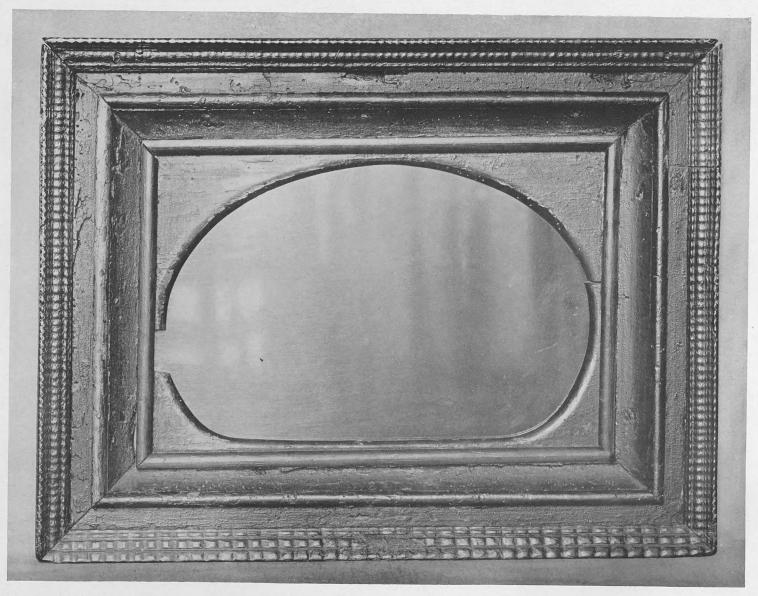


Fig. 7.—Steel Mirror-Plate enclosed in a frame from which the tortoiseshell veneer is missing. Length, Ift.  $6\frac{1}{2}$  in. c. 1650. (From Cotehele House.)

## Mirrors

With the object of encouraging home production, the importation of mirrors was forbidden by Proclamation in 1664, and in the same year the Worshipful Company of Glass-Sellers was incorporated, its jurisdiction being confined to the City of London and seven miles round. The decorative possibilities of glass were quickly realised by those rich enough to exploit them, and the walls of rooms were sometimes entirely lined with mirror plates. In 1667 Sir Samuel Morland built a fine room at Vauxhall, "the inside all of looking glass and fountains very pleasant to behold," and the Moorish Ambassador, when he visited the Duchess of Portsmouth a few years later, "much wondered at the room of glass where he saw himself in a hundred places." The plates let into the wainscot, in such cases, were, no doubt, comparatively small, for though, in 1677, Evelyn pronounced Vauxhall glasses to be "far larger and better than any that come from Venice," they seldom exceeded three feet in length. About the same time



Fig. 8.—Mirror Frame carved in soft wood, by Grinling Gibbons. c. 1680. (From Sudbury Hall, Derbyshire.)

George Hudson, a glass-maker, supplied Charles II with two mirrors described as "large," though only 25 in. long; and when Lady Clayton, wife of the Warden of Merton, bought "a very large looking-glass" in 1674, it did not permit her to see her whole person, but only "her ugly face and body to the middle." Anthony Wood, describing the mischief that befell the College by having a married Warden thrust upon them, says that, among many unnecessary charges and very frivolous expenses, the "proud woman" purchased this mirror at a cost of £10. In his Diary, Pepys alludes to the purchase of a mirror ten years earlier. On December 16th, 1664, he records that he went abroad by coach with his wife "and bought a looking-glasse by the Old Exchange, which cost me £5. 5. and 6s for the hooks." This Pepys considered "a very fair glasse," and on the next day he records the arrival of "the looking-glass man to set up the looking-glass" in his dining-room, once more expressing his satisfaction with the purchase.



Fig. 9.—Mirror Frame carved in soft wood: fruit and flowers, and draped cherubs' heads. By Grinling Gibbons. c. 1685. (From Abingdon Town Hall, Berks.)



Fig. 10.—Mirror in carved and gilt frame; a stork and a hen and chickens at the sides, with two billing doves at the base above clasped hands; school of Grinling Gibbons. c, 1685. (From Bramshill, Hants.)



Fig. 11.—Mirror in convex moulded frame veneered with walnut; on the cresting kneeling amorini support a Royal crown. c. 1685. (From Ixworth Abbey, Suffolk.)



Fig. 12.—Mirror in frame veneered with walnut, and decorated with floral marquetry in oval panels; the trefoil ornament of the cresting surrounded by a fret-cut border. c. 1685. (From Hampton Court, Leominster.)

# Mirrors

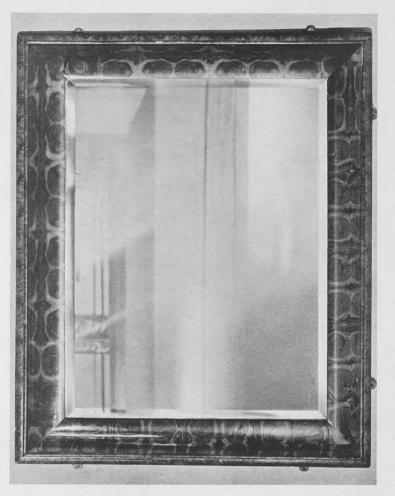


Fig. 13.—Mirror in ovolo-moulded frame, veneered with oyster-pieces of walnut. Height, 3 ft. 10 in.; width, 3 ft.  $1\frac{1}{2}$  in. c. 1685. (From Streatlam Castle, Durham.)



Fig. 14.—Mirror in frame veneered with walnut, inlaid with foliated arabesques in buff and brown; escalloped cresting decorated with eagles. Height, I ft. 11\frac{3}{4} in.; width, I ft. 4\frac{1}{2} in. c. 1688. (From Mrs. Percy Macquoid.)

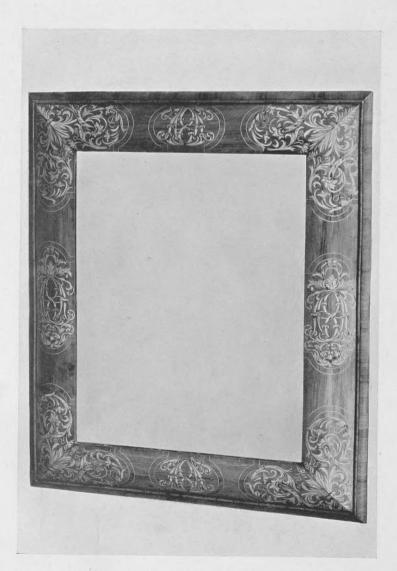


Fig. 15.—Mirror in frame veneered with walnut, inlaid with acanthus scrolls and the cypher of the first Duke of Leeds four times repeated. c. 1690. (From Captain N. R. Colville.)

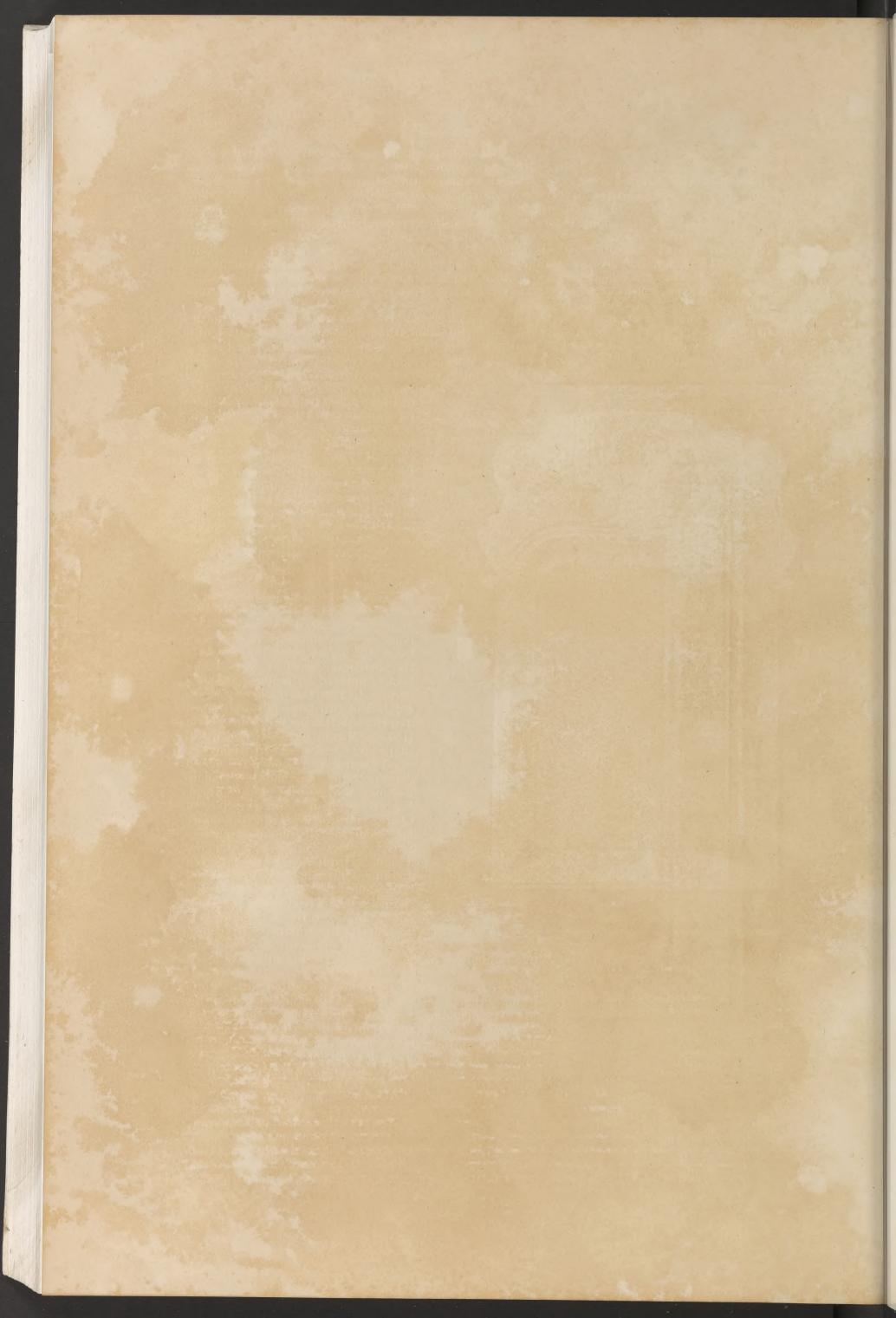


Fig. 16.—Mirror in convex moulded frame, decorated in black and gold lacquer; the semicircular cresting has a fret-cut border. c. 1685. (From Hampton Court, Leominster.)



Mirror in frame veneered with walnut, and inlaid with flowers and birds, in a continuous design; the semicircular cresting surrounded by a fret cut border. Height 4ft. 3in., Width 2ft.  $6\frac{1}{2}$ in. c. 1685. (From Mr. Percival Griffiths.)

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From this time onward mirrors occupied a conspicuous position in luxuriously appointed rooms. In Charles II houses they were commonly placed between windows, with a table and a pair of stands or guéridons below them (see Tables and Stands). Thus arranged, they imparted a sense of spaciousness to the interior, and reflected the brilliantly clad figures moving to and fro. The plates, with a flat bevelled edge, ground by hand, contributed largely to the decorative effect. Where they have survived, they are often dim and pitted with rust. Standing before them, hard outlines become blurred, and figures, curiously flattened, are invested with mystery, as if contemplated in a dark pool.

It is difficult to exhaust the list of materials employed for the frames in the last quarter of the seventeenth century. They range from veneers of walnut, olive and laburnum to silver, chased and embossed; marquetry, lacquer, bead and needlework were common, while tortoiseshell and ebony are also found. For convenience of reference, the examples given are arranged, as far as possible, according to type, rather

than in a strictly chronological sequence.

The first group, formed of ebony and tortoiseshell, represents an alien taste which dates back to the reign of Charles I, as the reference already given to the Countess of Arundel's looking-glasses sufficiently proves. The pattern originated in Italy, but, by the Restoration, it was widely distributed in France, Holland and England; the manufacture presented little difficulty, and there is nothing to warrant the common assumption that all examples found in this country were imported from abroad. Square, or,



Fig. 17.—Mirror in ogee-headed frame, decorated in black and gold lacquer; the cresting scrolled and perforated. c. 1690. (From Captain N. R. Colville.)

more rarely, octagonal in shape, two distinct types of these mirrors can be recognised. In the one (Fig. 5), tortoiseshell pressed upon moulded wood forms the complete frame; in the other (Fig. 4), plain surfaces of the shell are contained within rippled ebony borders, resembling those found in oak on Stuart chests of drawers. Though in a dilapidated condition, Fig. 7 is an interesting example, for the plate is one of those steel mirrors imported in such large numbers under Charles I. The tortoiseshell veneer has perished, leaving the ground over which it was laid in its rough state. Occasionally the joints were masked by fine lines of ivory or silver embossed mounts, and by a backing of paint the colour of the shell was varied at will, gilding being employed to produce a golden effect. In 1679 the Duchess of Lauderdale had two large mirrors framed in tortoiseshell in her bedroom at Ham House. Mirror frames of identical shape were veneered with ebony, or wood stained to resemble it, incised floral patterns sometimes breaking up the monotony of the dark surface. Fig. 6 is more representative of Charles II taste, of which a desire for colour was the dominant characteristic. Octagonal in form, the design of fruit, flowers and winged amorini is in high relief, the ground being filled with blue and white enamel. The introduction of a split pomegranate at the top suggests a compliment to Catherine of Braganza. This frame represents the last phase

of the brass and enamel work for which England was so famous in the Middle Ages. (For other examples, see Chimney Furniture and Wall-Lights.)

A less costly method of producing a bright effect is represented by frames decorated with stump-work, or beads. The shapes are often eccentric, and, although such mirrors are gay and decorative, the drawing of the subjects leaves much to be desired. The mouldings are almost invariably of tortoiseshell, the panels being bordered by silver galon, as in the example shown in the Frontispiece to this volume, where the usual figures of Charles II and Catherine of Braganza are introduced under canopies decorated with tuffets of silk. This type of mirror, supported on a strut, was much in demand for the toilet table.

Grinling Gibbons and his school also devoted their attention to this class of furniture, but, as many small frames were carved by them to contain pictures, it cannot be proved that any particular specimen was intended for a glass, unless the original plate survives. In Fig. 8, from Sudbury Hall, this is the case, and the mirror is eminently characteristic of Gibbons. On the cresting are two wingless amorini with a bunch of grapes, and the floral decoration, carried down the sides, is on a large scale and wonderfully executed: at the bottom lie various inanimate objects. A still finer specimen, with the touch that differentiates Gibbons' work from that of his contemporaries, can be seen in Fig. 9. The cresting is composed of fruit and flowers interwoven with drapery, most ingeniously prolonged down the sides, where, amid the folds, peep winged cherubs beautifully modelled. Fig. 10 is a debatable example, for, though the glass

is modern, the scale of the carving would have overwhelmed any small picture. The proportions and a certain lack of delicacy suggest that it is not by Gibbons, but by a pupil, perhaps Laurent, who is described by Vertue as one of the master's "principal journeymen." The frame was probably carved to commemorate a wedding, for at the sides are a stork and a hen with chickens, emblematical of love

and plenty, clasped hands below two billing doves forming the base.

These mirrors, seen out of their proper environment, appear chiefly remarkable for "curiosity of handling," but they formed an integral part of the decorative scheme on panels enriched with festoons and garlands of flowers. How closely the veneered and lacquer mirrors of about 1685 correspond in design may be seen by a comparison of Figs. 12 and 16, the plates in both varieties being framed in wide convex mouldings, generally surmounted by a large perforated cresting. For the plainer specimens straight-cut walnut veneer was employed, or a symmetrical arrangement of oyster-pieces, as in Fig. 13, where the effect is enhanced by lighter coloured rings formed of the sappy portions of the wood. When these plain mirrors are elaborated by a cresting, it is generally carved with cherubs supporting a crown (Fig. 11), but occasionally a more fanciful treatment was adopted.

In inventories of this time, mirror frames of olive, prince's wood, laburnum and grenoble wood (walnut from the neighbourhood of Grenoble) are also found mentioned. William Farnborough, a cabinet-

maker, supplied Charles II with several such mirrors, one for the lodge at Richmond, of grenoble, costing as much as £50 in 1677. In the inlaid frames of the time, the ordinary sequence of English marquetry may be observed. Vivid polychromatic decoration gives place to arabesque patterns in quieter tones, and finally to the seaweed marquetry of William III, the designs being either continuous or isolated in panels. The bouquets of flowers were at first detached and stiff (Fig. 12), but as the evolution proceeded this floral marquetry became more naturalistic and a greater variety of blooms was introduced (Plate XIII). A transitional phase is represented by Fig. 14, where the pattern is formed of foliated arabesques, and on the escalloped cresting eagles are inlaid. the final development, the marquetry is again often isolated in panels, and, though the continuous treatment was by no means rare, inlay on this small scale covering the whole frame produces an over-elaborate effect. Fig. 15 is decorated with delicate acanthus scrolls, and bears the cypher of the first Duke of Leeds four times repeated. A few years later the pattern became still closer and more intricate. These mirrors were made to match the marquetry tables and chests of drawers over which they hung. They were sometimes suspended by brightly coloured strings or ribbons which enlivened plain specimens and enhanced the effect of those inlaid. Lord Hatton, brother of the Duke of Lauderdale, had a walnut mirror with blue silk strings and tassels in his chamber at Ham House in 1679.

Evelyn mentions a "Large looking-glass richly Japan'd" among the contents of a fashionable lady's dressing-room, in his *Mundus Muliebris* of 1690. In addition to the ordinary black and gold variety, red,



Fig. 18.—Mirror in frame covered throughout with silver chased and embossed; the candle branches are of the same metal. c. 1685. (From Knole Park.)

blue and green are also found. Fig. 17 is somewhat exceptional, both in respect to the frame and cresting. The former is ogee-headed, and the latter scrolled, with panels imitative of Chinese openwork carving. The incised form of this decoration, called at the time "Bantam work" (see Japanning and Lacquer), was never extensively practised in England; but panels imported from the East were frequently cut up to form cabinets and mirror frames. In Fig. 19 the lacquer has been cut without regard for the pattern, the upper and lower portions being inverted and the cresting made from what was left over. Account books and inventories of the period contain many references to the purchase of such sets. The Earl of Bristol, in 1696, purchased from Gerreit Jensen a black japanned mirror with table and stands, and the Royal Accounts for the same year show that this celebrated cabinet-maker supplied an "India Japan looking-glass" for Queen Mary's new bedchamber at Windsor.

Contemporary in date and similar in general outline were the mirrors decorated with plaquettes, or entirely covered with silver embossed and chased. Two specimens are preserved at Windsor, the one presented to Charles II, the other to William III, by the citizens of London. Fig. 20, from Knole, is given with the table to match; there are also two stands, not shown here. The mirror bears the hall-mark of 1680 and the combined initials of the fifth Earl of Dorset's widow and her second husband, Henry Powle, Master of the Rolls. The cypher is surmounted by a countess's coronet, and the silver plaquettes, in this instance, are applied on an ebony frame. At Knole there is a set of greater

magnificence, and Fig. 18 shows yet another mirror from the same house, the frame, covered throughout with silver, having candle branches of the same metal. There was a mirror frame of ebony and silver in the Yellow Satin Room at Ham House in 1679, and, doubtless, there were similar glasses in the Duchess of Portsmouth's apartments at Whitehall and in the Earl of Chesterfield's "silver roome" at Bradby, though they are not expressly mentioned by Evelyn or Celia Fiennes in their familiar descriptions.

With the accession of William and Mary, the taste for gilt wall mirrors became more pronounced; the square shape was abandoned, and headings became lighter and more fantastic, the owner's crest, cypher or coronet being frequently introduced. These headings were a direct evolution from the hooped marquetry crestings of the previous decade. A perforated border, in many instances, surrounded the inlay; it was, therefore, a natural development for glass to take the place of marquetry: finials, escutcheons and other decorative detail were added, this carved ornament being reserved for the top. In addition to the main area, which now, owing to increasing height, was generally formed of two or more plates, the borders were also of glass, bevelled and framed in gilt mouldings, or ornamented with sapphire-blue bandings and rosaces. This bevelling, with the cutting of the borders, was generally done by hand, but an advertisement in the *London Gazette* for 1698 proves that machinery was sometimes employed. The proprietor of a warehouse in Beaufort Street, Strand, announces that he has lately obtained from His Majesty a patent for an engine, by which glass can be truly ground and the "borders cut most curiously hollow, and with a better lustre than any heretofore done."

At this time borders were also decorated in verre eglomisé on a red, green or black ground, the gold design being at times exceedingly intricate and beautiful. Although the inspiration of this art was derived from France, it was now practised by English craftsmen. The London Gazette for May, 1691, contains an advertisement to the effect that the art of painting on glass "is continued at Mr. Winches a Glass-Painter in Bread Street near Cheapside, where any gentleman may be accommodated in any anneal'd Draughts or Effigies whatever." A few years later, an advertiser in the Postman, who lived at the sign of the Castle in St. Martin's Lane, announces that he "makes and sells all sorts of works enamelled and of glass, different postures of all kinds, animals, Plants, Trees, Flowers and Fruit, together with all manner of Representations to the Life. In short whatever can be desired or thought on either in Glass or enamelled in the Fire, without using anything besides his hand or the matter." From such artists, no doubt, the makers of mirror frames obtained their painted glass borders.

In Fig. 21 even the cresting is decorated in *verre eglomisé*; while in the next example (Fig. 22) it is elaborately carved and centres in a pheon, the crest of the Sydneys, surmounted by an earl's coronet,

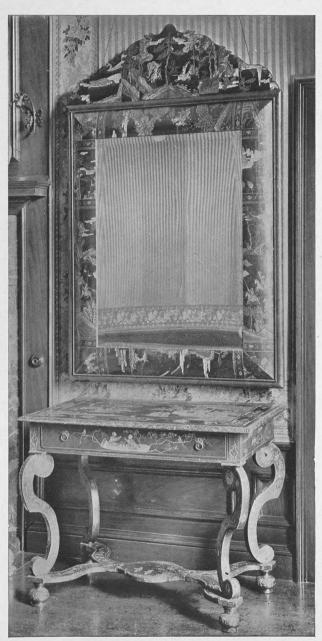


FIG. 19.—Mirror with frame and cresting formed of a panel of Oriental incised lacquer cut up for the purpose; the table below decorated in a similar manner. c. 1690. (From Ham House, Surrey.)



Fig. 20.—Mirror with table and stands of ebony decorated with plaquettes of silver; the mirror bears the hallmark of 1680. (From Knole Park.)

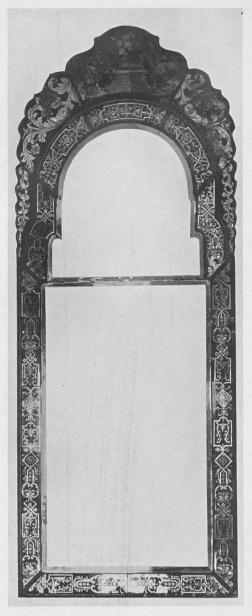


Fig. 21.—Mirror with frame and cresting of glass decorated in black and gold verre eglomisé. c. 1690. (From Mr. Percival Griffiths.)



Fig. 22.—Mirror with borders decorated in red and gold verre eglomisé; the cresting, of carved wood gilt, centres in a pheon, the crest of the Sydneys, surmounted by an earl's coronet. c. 1695. (From Penshurst Place.)

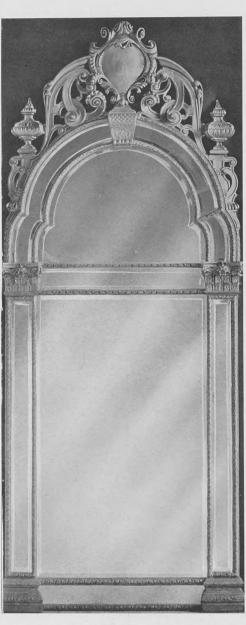


Fig. 23.—Mirror in carved and gilt frame with bevelled glass borders; the strapped C-scrolled cresting centres in an escutcheon.
c. 1690. (From Hornby Castle.)

the mirror having been made for Philip, fifth Earl of Leicester. The ground of the borders is a transparent red, covered with beautiful tracery of Louis XIV character. As France first developed this form of decoration, it is reasonable to suppose that much of it was carried out by Huguenot refugees for insertion in English frames.

In the next group the borders are of looking-glass, plain, or cornered with an open carved strapwork inspired by contemporary French taste. The strapped C-scrolled heading of Fig. 23 centres in an escutcheon, the urn-shaped finials pointing to a date about 1690: the proportions throughout are most carefully considered. In Fig. 24—a very remarkable example of this type—the gilt cresting recalls Daniel Marot's style. As in the mirror from Penshurst (Fig. 22), the English convention in the rendering of acanthus is combined with the grace and delicacy peculiar to France. Fig. 25 has the same carved strapwork applied over glass borders, surmounted by the coronet of Lord Coningsby, who was created an Irish baron in 1692. Here the hooping is of extreme elegance, an effect emphasised by the double break at the shoulder. In Fig. 26, one of a pair in the Public Dining-room at Hampton Court Palace, a panel of glass is set in scrolls on the cresting and surmounted by a plumed female mask. The joints of the bevelled borders are covered by slips of moulded wood, on one of which the word "Gumley" is carved in slight relief. A pair of mirrors, also by this maker, are in the State Bedroom at Chatsworth (see Gumley, J.). In a petition presented to Parliament concerning a glass-house set up by him at Lambeth in 1705, it is stated that the trade in looking-glass plates had so improved "that they serve not only for Furniture and Ornament in Her Majesty's Dominions at Home, but are likewise in great esteem in Foreign Parts; the Venetians themselves buying of these Plates, and preferring them to their own." Gumley claimed to have improved the size and quality, and reduced the price by £20 per cent. At the same time, the proprietors of the Bear Garden house asserted that for several years they had been at very great expense to perfect the making of large plate-glass, "and had outdone all Europe therewith." Gumley was still doing a large trade in looking-glasses in the early Georgian period. In 1714 he furnished the upper part of the New Exchange in the Strand "with the largest and finest Looking-glasses in Frames and out of Frames, according to the newest fashions, to the surprize of all Foreigners and others for their largeness and excelling any other Nations for goodness and cheapness." The same year, in the Lover, Steele describes this gallery, and writes, "we are arrived at such perfection in this ware, of which I am speaking that it is not in the power of any Potentate in Europe to have so beautiful a mirror as he may purchase here for a trifle. It is a modest computation that England gains £50,000 a year by exporting this commodity, for the service of foreign nations."



FIG. 24.—Mirror in carved gilt frame; strapwork ornament applied over glass borders, acanthus cresting in French taste. c. 1695. (From Hornby Castle.)

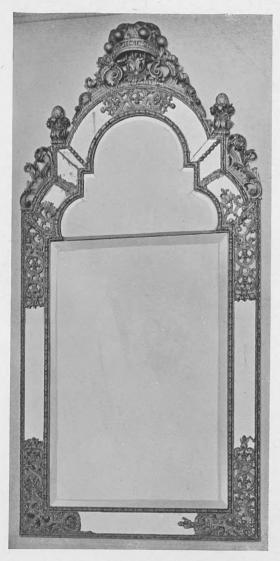


Fig. 25.—Mirror in carved gilt frame; cresting surmounted by Lord Coningsby's coronet. c. 1700. (From Hampton Court, Leominster.)

The excellence of our manufacture was admitted by visitors from abroad, and in 1730 Gonzales, a Spaniard resident in England, writes that looking-glasses made in London are equal to those of Venice. That large mirrors were comparatively cheap in the early eighteenth century may be gathered from Defoe's *Complete Tradesman*, where, writing of the fittings of a tradesman's premises in 1710, here commends that there should be "one very large pier glass seven foot high in the Backshop."

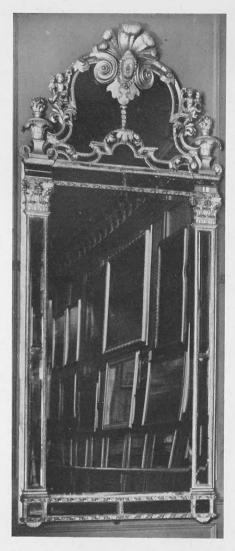
The Royal Accounts for 1695 prove that shortly before Queen Mary's death the rooms at Windsor contained a number of mirrors with glass borders. In the Queen's New Bedchamber there was "A Lookinge Glass the frame all covered with looking glass," and her dressing-room contained another of similar character. An unusually elaborate example of this type, delicately engraved and with sapphire blue bandings decorated with rosettes, is seen in Fig. 27, from King William III's bedroom at Hampton Court Palace. It is framed in the oak mouldings between the windows, and surmounted by a large panel of glass, the coronet and cypher of William III forming a cresting.

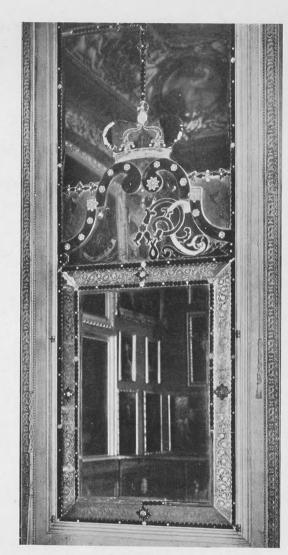
One of the mirrors obtained by Lord Coningsby for Hampton Court, Leominster, between 1690 and 1700 is given in Fig. 28. It is divided into three bevelled plates, the joints hidden by bands composed of many small pieces of shaped and ornamented glass. On the cresting is the owner's coronet, and the frame is cut in conventional patterns, the same decoration, rather more elaborate, being found again in Fig. 30. This mirror is one of several despatched and put together at Burleyon-the-Hill in 1711, the date being given by a correspondence between the Earl of Nottingham and the makers, Richard Robinson and Thomas Howcraft. The former points out that the frames need careful attention, it being necessary, by reason of the slips of glass, to instruct the joiners very exactly. Howcraft proposes to send down his mirror in sections, packed in a wooden box, and to mount it on the spot, for he had "bin with ye Waginer and he says that in case the wagin should overturn or any other casolity should happen he wont be responsible." One of these mirrors cost £82 is. 6d., the bill including such items as "sholoping ye end glasses and cutting ye scroops—£3; a coat of arms (at the top) £6. 10. 0; 23 ft of glass borders 6 in. wide £9. 4. 0; ten gilt Roasors (Roses) £2. 10. 0." The 6 in. borders and the crest at the top may be seen in this example. The Earl of Nottingham, apparently, selected the more expensive variety, for the makers offered to reduce the cost if the borders were not scalloped and the corners and slips "wraught with flourishing." These two mirrors depend for their crystalline effect on cutting alone, no colour being employed.

Concurrently with these another variety was produced, the frames being of carved wood, gilt or decorated with the favourite Louis XIV pattern in gesso (Figs. 29 and 31). This type continued to be produced under Anne, the only appreciable difference being an increase of solidity in the cresting. In Fig. 33 the framing is still of glass contained within gilt mouldings; but the cresting, centring in a shell and small female head, foreshadows the early Georgian type. Occasionally, silvered gesso was employed for these frames, as in Fig. 32, which bears the Bowes arms, and is of exceptional height. For less important houses a plain walnut variety was produced on similar lines.

Japanned mirrors, contemporary with the above, followed the same general design, the plates being framed in half-round mouldings and the flat cresting fancifully shaped (Fig. 34). In the London Gazette of 1703, the loss of five mirrors "in Japan'd Frames with cross bars, all damaged by water," is advertised; and in 1713 "a large looking glass in a Black Japan frame" was supplied by Gerreit Jensen for the Great Committee Room of the House of Lords. The upper plate of these tall and narrow frames is often ornamented with a pattern in so-called "brilliant cutting," which leads the eye up to the cresting.

By 1695 English glass had greatly improved in quality, and in that year an excise of 20 per cent. was imposed on mirror plates. Glass-makers from all over the country protested against a tax which would ruin them just as their art, "by length of time, great pains, and expense is brought to such perfection





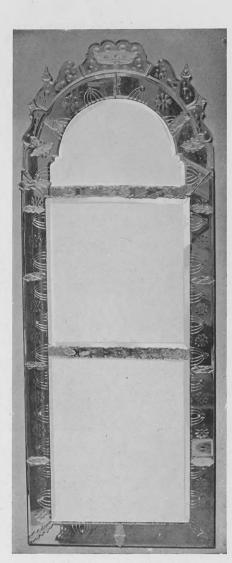
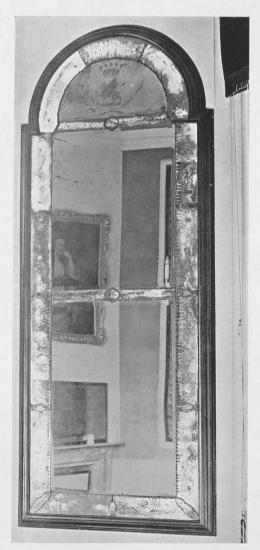
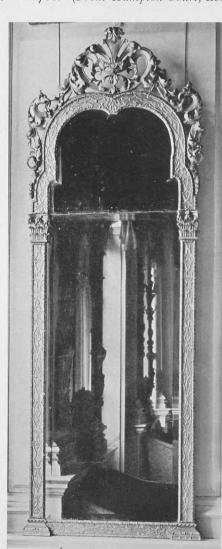


Fig. 26.—Mirror in carved gilt frame; cresting surmounted by a plumed female mask. Ht., II½ ft. c. 1700. (From Hampton Court Palace.)
Fig. 27.—Mirror with glass borders, sapphire-blue bandings, and crown and cypher of William III. c. 1700. (From Hampton Court Pal.)
Fig. 28.—Mirror with glass borders cut in conventional patterns; joints hidden by rosaces of glass; Lord Coningsby's coronet on cresting. c. 1700. (From Hampton Court, Leominster.)





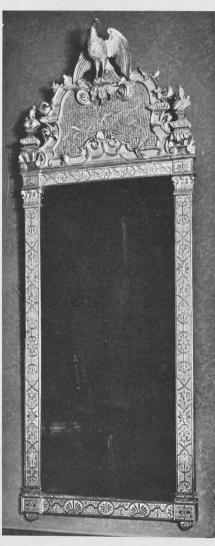
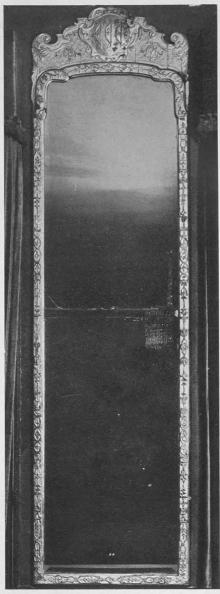


Fig. 29.—Mirror in a walnut moulded frame; the Earl of Nottingham's coronet and crest. Date 1711. (From Burley-on-the-Hil!.)
Fig. 30.—Mirror in frame with a Louis XIV pattern in gesso; carved and gilt cresting. c. 1700. (From Castle Howard, Yorks.)
Fig. 31.—Mirror in gilt gesso frame; the cresting surmounted by an eagle. c. 1700. (From Hampton Court Palace.)





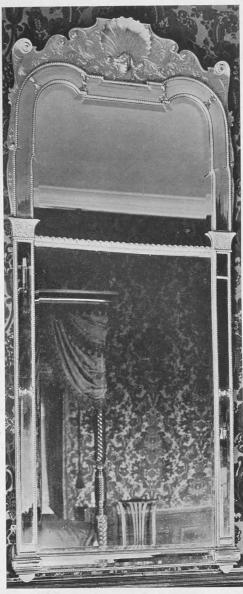


Fig. 32.—Mirror, framed in half-round mouldings, with a shaped cresting decorated in black and gold lacquer. c. 1705. (From Hon. Sydney Greville.)

Fig. 33.—Mirror, in frame decorated in silvered gesso; cresting centres in escutcheon bearing the Bowes arms. Height, 9 ft. 6 in.; width, 2 ft. 5½ in. c. 1710. (From Streatlam Castle.)

Fig. 34.—Mirror, in gilt gesso frame with glass borders; cresting centres in a shell and small female head. c. 1715. (Chevening, Kent.)

as to out-do the world." A committee was appointed to enquire into their complaints, the tax was reduced by half two years later, and abolished in 1699. Vauxhall no longer enjoyed a virtual monopoly, and in the early eighteenth century that famous establishment was eclipsed by the Bear Garden Glass House, Bank Side, Southwark. In the *Postman* of 1700, Vauxhall offers for sale "Large Looking-glass Plates, the like never made in England before." These were "six foot in length and proportionable breadth"; but, two years later, the Bear Garden proprietors advertised plates of 90 in., "of lively colour, free from Bladders, Veins, and Foulness incident to the large plates hitherto sold."

After 1720 Vauxhall again recovered its pre-eminence, and, under the management of Dawson, Bowles and Co., "was carried on with amazing success" for another sixty years. Although Lady Grisell Baillie paid an Edinburgh tradesman for "a chimney glass and silvering" in 1704, when she required some more glass of a similar character later in the year, she obtained it from London. Mirrors of the early Georgian period, with the exception of the overmantel variety, are seldom subdivided, for, as the glass-makers' resources increased so the necessity of employing several plates disappeared. The processes of blowing, grinding, polishing and silvering practised at this time are explained in the Dictionarium Polygraphicum (1735).

In the last decade of the seventeenth century mirrors designed in relation to the panelling over mantelpieces were introduced, the frames being of walnut, lacquer, glass, or of carved wood gilt. In 1697 Celia Fiennes, visiting Lord Oxford's house, Chippenham Hall, near Newmarket, observes that in the best drawing-room "there was no looking-glass but on ye chimney piece and just opposite in ye place a Looking-glass used to be was 4 pannells of glass in length and 3 in breadth set together in ye wanscote."

Several of the rooms at Hampton Court Palace contain overmantels with glass borders, in some cases surmounted by receding shelves for the display of Delft ware, and so arranged that they afford a vista through the rooms. In Fig. 35, from King William III's bedroom, the semicircular heading is contained within carved oak mouldings, and the blue borders are decorated with rosettes of white glass. In the example from Canons Ashby (Fig. 37) the walnut framing of the mirror is skilfully adapted to the oak mouldings above, the serpentine sweep that heads the side compartments proving a remarkable appreciation of line. Engraving and *verre eglomisé* decoration are found combined in Fig. 38, the glass arches being contained within a carved frame gilt. The tympana are decorated in gold and black, with delicate arabesques, and in the spandrels above are graven knots of flowers. On the centre panel are the arms of Dashwood with their crest, a gryphon's head ermine erased, also introduced on the pilasters. In the side compartments is a cypher formed of the letters "M.J.D." The arms lack the helmet and supporters of either of the Dashwood baronetcies, the mirror probably commemorating the marriage of

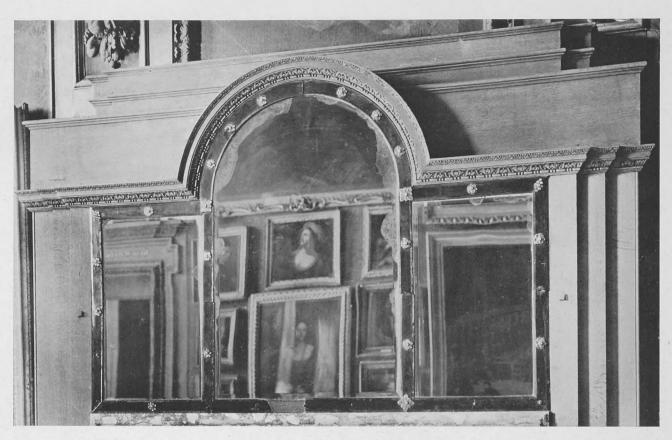


Fig. 35.—Overmantel Mirror with a semicircular heading contained within carved oak mouldings; the borders of sapphire-blue decorated with rosettes. Height, 4 ft. 2 in.; width, 6 ft. 3 in. c. 1700. (From Hampton Court Palace.)



Fig. 36.—Overmantel Mirror in carved gilt frame, from Queen Mary's Gallery in Kensington Palace; the glass, divided by glazing bars, framed in festooned drapery surmounted by trophies; at the base are S-scrolls and garlands of flowers. Date 1691.



Fig. 37.—Overmantel Mirror in walnut moulded frame with serpentine heading, designed in relation to the oak panelling of the room. c. 1710. (From Canons Ashby, Northants.)



Fig. 38.—Overmantel Mirror contained in a carved gilt frame; the tympana decorated in gold and black verre eglomisé; the centre compartment bears the Dashwood arms and crest, those on either side the cypher M.J.D.; on the spandrels above are engraved knots of flowers. c. 1700. (From Heydon Hall, Norfolk.)

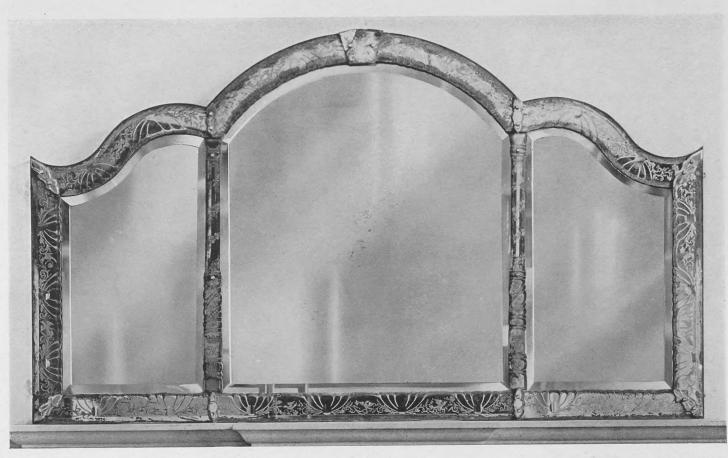


Fig. 39.—Overmantel Mirror tramed in engraved glass borders; the pilasters bear the monogram and coronet of the Earl of Nottingham. c. 1710. (From Burley-on-the-Hill.)



Fig. 40.—Mirror in gilt gesso frame; the serpentine heading centres in the Ashhurst crest, and their arms are emblazoned in the dexter cartouche; at the corners are satyr masks; the pilasters dividing the plates are of glass. c. 1725. (From Hedingham Castle, Essex.)

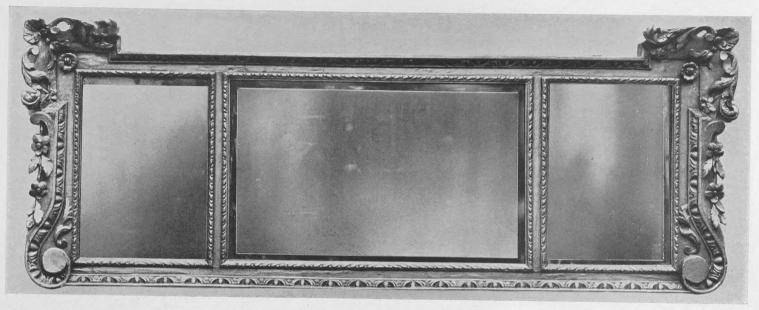


FIG. 41.—Carved and gilt Overmantel Mirror; mitred corners, floral pendants, egg-and-tongue mouldings. Height, I ft. II in.; width, 5 ft. c. 1735. (From Mr. M. Harris.)

Richard, younger brother of the first baronet of Northbrook, with Mary Jarret of London, in 1697. The arches are held in their place by oval fluted pateræ, which are missing on the pilasters, thus proving that the arches were originally enclosed at their base by a horizontal bar.

Fig. 39 is one of the glasses sent down by Richard Robinson and Thomas Howcraft to Burley-on-the-Hill in 1711 (see *supra*). The pilasters, moulded and engraved with delicate knots of flowers, bear the Earl of Nottingham's monogram and coronet, and in the decoration of the borders it resembles Fig. 28. The proportions of such mirrors became less admirable as the evolution proceeded, and here the heading shows a defective sense of line.

Overmantel mirrors sometimes attained to a great size, occupying the whole area between the chimneypiece and cornice. In Fig. 36, one of a pair in Queen Mary's Gallery at Kensington Palace, the glass, divided by glazing bars into panels, is framed in festooned drapery surmounted by a trophy of palms, trumpets and wreaths; at the bottom, two large scrolls in the form of a swan-necked pediment are connected by finely carved garlands of flowers. In 1691 Gerreit Jensen supplied the glass for these mirrors, and Grinling Gibbons was paid for the frames: though it does not follow that he carved the mirror with his own hand. The upper and lower portion bear little relation to each other, and, if the Palace Accounts did not clearly establish his responsibility, it would be difficult to believe that Gibbons

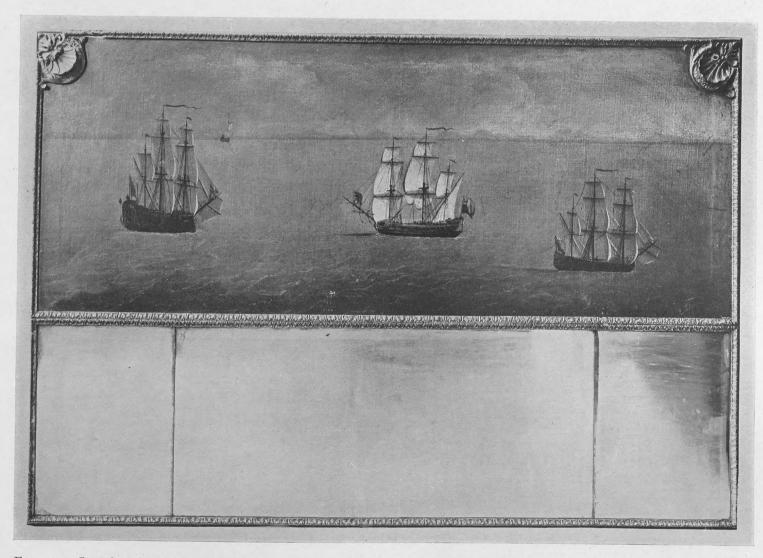


Fig. 42.—Carved and gilt Overmantel Mirror with three bevelled plates; in the upper portion a seascape by Peter Monamy. Height, 3 ft. 10 in.; width, 5 ft. 7 in. c. 1740. (From the Victoria and Albert Museum.)

was associated with the production of this singularly unharmonious composition. In Fig. 40, obtained by Robert Ashhurst for the new house at Castle Hedingham about 1720, the pilasters are still of glass, but they are subordinated to the carved and gilt gesso frame. The serpentine mouldings centre in a fox, the Ashhurst crest, while their arms are emblazoned in the dexter cartouche; at the corners can be seen the satyr masks, so freely introduced on all kinds of gilt furniture between 1720 and 1730. The cresting differs noticeably from those of the preceding years, long rhythmical lines being replaced by stereotyped curves and a restless striving after effect. This example marks the concluding phase of overmantel mirrors with arched headings, which, for grace, charm and subordination of ornament to the structural lines, compare very favourably with their successors. The examples shown in this series are all composed of three or more plates, but this was not invariably the case, and in 1715 Lady Grisell Baillie paid £14 for a chimney glass "in one piece,  $54\frac{1}{2} \times 22\frac{1}{2}$ ."

About 1730 another type was introduced to stand on a mantelshelf. The height was reduced, the curved heading omitted, and the mirror became rectangular, the severity of its outline being broken by mitred corners or projecting scroll-pieces attached to the sides, on which candle branches were sometimes



Fig. 43.—Overmantel Mirror in walnut and gilt frame with serpentine mouldings; the wooded landscape, painted in the Dutch manner, has a ruin in the foreground and a large church in the distance. Height, 5 ft.; length, 4 ft. 8 in. c. 1745. (From The Star and Garter Hotel, Kew Bridge.)

fixed. Carved mouldings divide the horizontal plate from those on either side in Fig. 41; but these mouldings were generally dispensed with, the overlapping of the bevels keeping the plates in position. Above the glass, pictures were often framed: birds, fruit and seascapes being favourite subjects. In Fig. 42 the simplicity of the frame is admirably in accord with the tranquil seascape by Peter Monamy, but in Fig. 43 the gilt serpentine mouldings and delicate pendants of fruit and flowers foreshadow the more fanciful rococo taste. The picture, a charming example of early English landscape, is painted with an almost Dutch formality in contrast to the freer handling of Gainsborough's school. This mirror was formerly in the coffee-room of the Star and Garter Hotel, Kew Bridge, and was, no doubt, made for the position it occupied over the fireplace. Early in George III's reign, Ince and Mayhew, in their Universal System, illustrate "Four Designs of Chimney Glasses and Pictures over them."

In addition to the long pier glasses that occupied spaces between windows, a smaller type of hanging mirror was produced during the reigns of Anne and George I. These were comparatively square, with a shaped cresting and base, the mouldings and flat surfaces being decorated with fine gesso ornament.



Fig. 44.—Mirror in gilt gesso frame; scrolled cresting centres in an escallop shell; on the shaped base, candle branches. c. 1715. (From Seaton Delaval, Northumberland.)

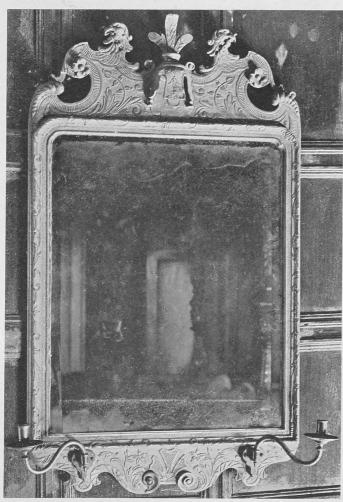


Fig. 46.—Mirror in gilt gesso frame; the shaped cresting centres in tabulated ornament, surmounted by three feathers with eagle heads on either side. c. 1715. (From Canons Ashby.)



Fig. 45.—Mirror in gilt gesso frame; the corners of the cresting finish in eagle heads; the candle branches are missing. Height, 4ft. 2 in.; width, 2ft.  $5\frac{1}{2}$  in. c. 1715. (From Mrs. Percy Macquoid.)



Fig. 47.—Mirror in gilt gesso frame; the pediment, formed of eagles' heads supporting a garland of husks, centres in a fluted escallop shell. Height, 3 ft.  $9\frac{1}{2}$  in.; width, 2 ft. 1 in. c. 1720. (From Mr. Edward Hudson.)



Fig. 48.—Mirror in gilt frame; swan-neck pediment with plinth in the embrasure; floral pendants at sides; base centres in an escallop shell. Height, 4 ft.; width, 1 ft. 9 in. c. 1725. (From Mrs. Percy Macquoid.)



Fig. 50.—Mirror in gilt gesso frame of architectural character; a scrolled cartouche within the swan-neck pediment, and pendants of oak leaves at the sides. Height, 4 ft. 1 in.; width, 2 ft. 4 in. c. 1735. (From Mr. Edward Hudson.)



Fig. 49.—Mirror in carved and gilt frame; the cartouche in the embrasure of the swan-neck pediment bears the Bowes arms; at the base an ornamental cartouche and eagle heads supporting swags of oak leaves. Height, 5 ft. 10 in.; width, 3 ft. 3 in. c. 1735. (From Streatlam Castle.)



Fig. 51. — Mirror in carved gilt frame; the escutcheon missing from centre of swan-neck pediment, the sides edged with festoons of tasselled drapery. c. 1740. (From Mr. Pepys Cockerell.)

The edges of the cresting were carved with escallop shells, eagle heads and scrolling, while, at the base, candle branches were invariably fixed to a small shaped plate (Figs. 44, 45, 46 and 47). This group is marked by mastery of line, delicacy of ornament, and fertility of invention combined with a treatment distinctively English. Inexpensive mirrors veneered with cross-grained walnut were also made on similar lines, the moulded edges and central ornament of the cresting being generally gilt (Fig. 52). In another variety the mouldings of the frame were of half-round section.

From about 1725 the design of important mirrors was directly inspired by their architectural setting. A broad moulded architrave was surmounted by a classical entablature, the frieze often centred in a mask, and the broken pediment framed an armorial cartouche, a shell, or feathered female head; the architrave terminated in base scrolls, and the sides were generally edged with floral pendants, drapery and from about 1725, appears in a fully developed form in the next three examples. What could be made of these classical motives by a designer who was not a mere slave of Palladian principles can be seen in Fig. 49, a mirror added to the contents of Streatlam Castle during the

Fig. 49, a mirror added to the contents of Streatlam Castle during the ownership of Sir George Bowes, who held the estates from 1721 to 1760. The picturesque curves of the cartouche bearing the Bowes arms are repeated in the embrasure of the pediment, and on the base-mould spiritedly carved eagle heads support swags of oak leaves and acorns. Fig. 51 is also the work of an accomplished hand. The effect



Fig. 52.—Mirror in walnut frame; the edges and the central ornament of the cresting gilt. c. 1725. (From Hedingham Castle.)

is marred by the loss of the escutcheon, but the disposition of drapery is masterly, and in the double break of the head a touch of rococo is already perceptible. The mouldings on such mirrors were often made to correspond with those on cornices, doors and window architraves, and in Fig. 53 the shell-and-dart on the cornice of the room is almost exactly repeated on the frame of the mirror. Here the frieze, carved with an upright acanthus, is of exceptional depth, the double shell surmounting it being somewhat fortuitously related to the unduly depressed pediment. There can be little doubt that Colin Campbell, Gibbs, Ripley and other contemporary architects were consulted by their patrons on matters of this kind, while William Kent was directly responsible for the design of mirrors, together with many other varieties of furniture. A console table corresponding in style was frequently placed below these mirrors, the arrangement adopted being well illustrated by Fig. 54, where both pieces have been painted white to match the later panelling of the room. In this architectural type the gilding was sometimes confined to the mouldings and salient ornament, the remainder of the frame being veneered with mahogany or walnut. Fig. 56 is a somewhat exceptional specimen, the swan-necked pediment starting from two pilasters supported on the mitred corners, which are prolonged in the form of scrolls below a small female mask. The outer mouldings are carved with acanthus and lobing, the pendants being of pomegranates, peas and flowers. Such mirrors, with the console or "slab" tables to match

them, were regarded as an important part of interior decoration. In William Jones' Gentleman's and devoted to architectural detail.

The oval mirror, also much in demand at the time, afforded greater scope for individual fancy. With Figs. 57 and 58 Kent's name may safely be associated. The first was probably designed by him for Frederick Prince of Wales, and the second is from Ditchley, where he is known to have co-operated with Gibbs, the builder of the house. The heavy-handed ornament, so characteristic of Kent, is particularly noticeable in the Museum example, while in Fig. 58 the upright growth of acanthus on the cresting betrays a defective sense of line. A cresting so incongruous may have prompted Benjamin Goodison, one of the King's cabinet-makers, to "turn the frame the other end up" when repairing a "great pier glass" at Kensington Palace in 1740.

Mirror frames long resisted the triumph of the curved line, but just before 1740 a change set in and proceeded so rapidly that the architectural type was soon superseded. In the following year Goodison is found carrying large pier glasses upstairs at the Earl of Cardigan's town house, and placing them in the lumber room; these probably representing the outgoing taste. By this time French fashions, "the epidemical distemper of this kingdom," were again in the ascendant, and Louis XV influence became increasingly evident in the design of furniture. Mirror frames were, perhaps, the last variety to be

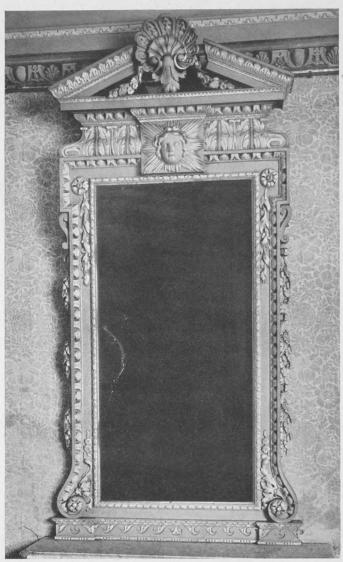


Fig. 53.—Mirror in carved gilt frame; a shell within pediment; the frieze, carved with an upright acanthus, centres in a sun-rayed female mask; mouldings carved with shell-and-dart, and base with wave pattern. c. 1735. (From Ragley Hall.)

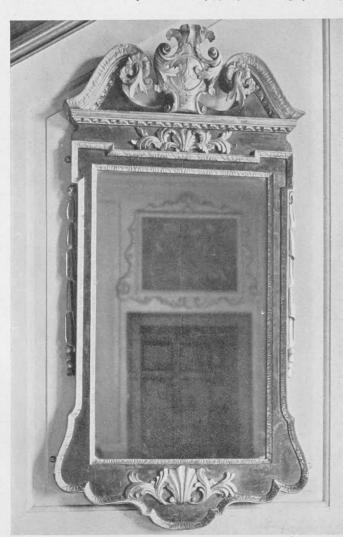


Fig. 55.—Mirror in walnut and gilt frame of architectural type; the swan-neck pediment, terminating in acanthus whorls, frames a scrolled cartouche; the sides edged with tasselled drapery. c. 1735. (From Hedingham Castle.)



Fig. 54.—Mirror frame and console table of carved wood, originally gilt, now painted white; swan-neck pediment of mirror centres in a feathered female mask with caryatides at the sides. c. 1735. (From Wentworth Woodhouse, Yorks.)

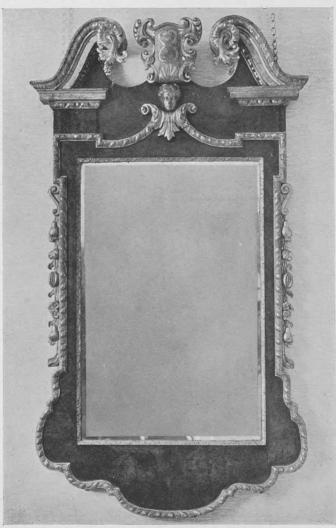


FIG. 56. — Mirror in walnut and gilt frame; the swan-neck pediment frames a cartouche; the mitred corners prolonged in the form of scrolls below a female mask. Height, 4ft. II in.; width, 2ft. 9in. c. 1740. (From Mr. C. D. Rotch.)

affected. The process was gradual, and, at first, the new style, derived from Oppenord and Meissonier, retained some traces of the earlier formality (Fig. 59), where the shell and swan-necked pediments, though robbed of their architectural character, recall the fashion of the previous decade. The frame, carved with an acanthus moulding, is edged with the traditional pendants of fruit and flowers; but the scrolls of the base are a clear indication of the coming change. In Fig. 60 the evolution has been carried a stage farther. The frame is still comparatively solid, but C scrolls figure more prominently and the shell on base and cresting has become a version of the French coquillage. The charming proportions and faultless detail of this example suggest Chippendale feeling his way to a maturer style, while Fig. 61 is clearly by a maker with a mediocre faculty for design. The French ornament has lost its grace in the process of translation, and the clumsy curves are emphasised by the crowded band of ornament that divides the plates. The realistic treatment of the floral pendants is far more successful in Fig. 62, though there is a want of determination in the scrollwork.

Amid the amazing variety of these mirrors it is seldom possible to recognise the work of individuals, but Chippendale's Director, Ince and Mayhew's Universal System, and the pattern books of Johnson and Lock enable us to determine whence the craftsmen derived their ideas. In these publications the rococo is not the only, or even the dominant, style. The debased Gothic of Horace Walpole and his friends—pointed arches, tracery and cusping—is shown applied to mirrors; while no other variety of furniture presented such an opportunity for exploiting the fantastic versions of Chinese ornament popularised by the books of Halfpenny and Edwards and Darly. Extravagant conceits, impossible in mahogany, could be carried out on a pinewood frame, and if the scenes from Chinese life shown in the engravings remained "unrealised aspirations," pagodas, mandarins, icicles and dripping water were among the motives actually executed. Lock and Johnson were prolific designers of this class of furniture. The first-named was associated with Copeland between 1752 and 1769, carving his mirrors with the aid of assistants "near ye Swan Tottenham Court Road." Lock's designs are less extravagant than those of Johnson, which,



Fig. 57.—Mirror in carved and gilt oval frame designed by Kent for Frederick Prince of Wales; the cresting, formed of a double shell, centres in the plumed coronet of the Prince. Ht., 5 ft. 10 $\frac{1}{2}$  in.; width, 2 ft. 5 $\frac{1}{4}$  in. c. 1735. (From the Victoria and Albert Mus.)



Fig. 58.—Mirror in carved and gilt frame designed by William Kent; the acanthus cresting centres in a female mask, and at the base is a double shell. c. 1735. (From Ditchley, Oxfordshire.)

for the most part, are unintelligent plagiarisms from Chippendale, a medley of ornament obscuring the structural lines. These two designers are remembered by their pattern books, but Linnell never published his numerous drawings. The openwork basket with drooping flowers, and the small floral pendants detached from the frame of Figs. 63 and 64 are found again with such trifling modifications in Linnell's designs that both mirrors may reasonably be assigned to this maker. In contemporary pattern books mirrors in which ornament is judiciously subordinated to form are seldom represented, though they were produced concurrently with the extravagant Chinese and rococo varieties. Fig. 65, a good specimen of this simple type, is carved with bulrushes merging into a perforated coquillage at top and base. In the mirror from Castle Howard (Fig. 66) the treatment is more fanciful and the ornament of an almost fragile delicacy; a pineapple forms the cresting, and the effect of elegance is enhanced by the narrow gilt mouldings that divide the glass. Fig. 67 is in pronounced Chinese taste and corresponds with Plate CLXIX in the third edition of the Director, the only appreciable difference being that here a negro replaces a mandarin bearing a dish of fruit, under the pagoda canopy.

Even when an entirely different spirit governed the detail, the shape remained essentially unchanged. The skilful fusion of Oriental and European motives so often effected by Chippendale's contemporaries is seen in Fig. 68, where the icicled finial and poise of the birds are mainly responsible for the Eastern effect. Far more pronouncedly Oriental in feeling is the japanned and gilt mirror frame, Fig. 73. The columns, broken by polygonal intersections, terminate in pointed finials surrounded by foliage, the bizarre effect being intensified by an emaciated monkey wearing a three-cornered hat, seated under an icicled pagoda. In other examples touches of chinoiserie are sparingly introduced among the scrolls and curves of rococo ornament, and in Fig. 69 a slight accentuation of the curves is almost the only trace of Chinese influence. The rush motive figures prominently in Fig. 70, long rhythmical curves and reticence of ornament foreshadowing the classical reaction. As at an earlier period, console tables carved in the same style were often placed below these tall pier glasses (Fig. 77).

At this time the Anglo-Chinese taste was very consistently carried out; the walls were hung with imported hand-painted paper, and the window curtains were of Chinese embroideries or brightly coloured chintz. In such interiors the glass of mirrors was sometimes painted at the back with birds, figures and landscapes to carry out the Oriental illusion. These subjects were either executed in the East on glass sent out for the purpose, or painted by European artists in imitation of the Chinese. Plate XIV and Fig. 74 show fine examples of this variety. The frames are simple, the *chinoiserie* in both instances being confined to the glass, and the consummate drawing of birds, flowers and foliage proving them to be by a Chinese hand.

Circles and ovals in a variety of styles are given in every pattern book of the time, a head of Apollo sometimes occupying the centre, with sun-rays masking the junction of four separate plates. Fig. 72 is described in the Vyne inventory of 1754 as a "round Looking Glass in a



FIG. 59.—Mirror in frame of carved wood gilt, showing a transition from the architectural type; perforated shell within swan-neck pediment; floral pendants and C-scrolled base. c. 1740. (From The Vyne, Hants.)



Fig. 60.—Mirror in gilt frame carved with C scrolls and acanthus in early Chippendale style; floral pendants at sides; serpentine brass candle branches attached to base. c. 1745. (From The Vyne.)



Fig. 61.—Mirror in frame of carved, gilt wood; the sides, of cabriole form, are headed by masks, the plates divided by a band of floral ornament. c. 1750. (From Ramsbury Manor, Wilts.)



Fig. 63.—Mirror in gilt frame carved in rococo taste; the cresting headed by an openwork basket of flowers, and candle branches attached to the base. c. 1755. One of a pair at Bramshill, Hants.



Fig. 62.—Mirror in gilt frame carved with C scrolls, acanthus and floral pendants in rococo taste. c. 1750. (From Tyttenhanger, Herts.)

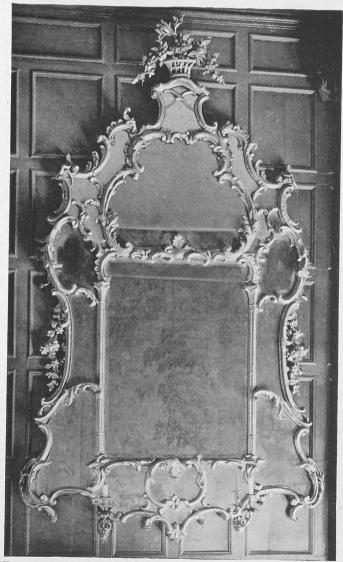


Fig. 64.—Mirror in gilt frame carved in rococo taste; glass borders and candle branches attached to the base. c. 1755.

One of a pair at Bramshill.

gilt frame "; here, oak leaves, spiritedly carved, form the circle, the candle branches repeating the motive; while in another example (Fig. 71) the rays are more distributed, and the broad treatment of husks and acanthus point to a somewhat earlier date. For this type of mirror Chippendale adopted a distinctive treatment, long-beaked birds perched on scrolls figuring prominently in his designs. For Fig. 75 he may well have been responsible, so masterly is the C-scrolling and the amalgamation of acanthus and floral growth supporting the birds. Early Adam influence is perceptible in the last of this series (Fig. 76), where acanthus pateræ in the border and a slender elegance of line witness to the approaching change in taste. At this time mirrors were occasionally designed to form part of the plaster-work decoration

Overmantel mirrors were made in a variety of shapes and sizes by Chippendale and his contemporaries. The smaller specimens were still divided into three compartments; but, for moulded stiles, bevelled pilasters were now substituted (Fig. 78), or C scrolls following out the irregular shape of the frame (Fig. 79): the breadth of treatment is noticeable in both these examples. The carving is more delicate in the next example (Fig. 80), the amalgamation of oak leaves and branches with the scrolled acanthus framework recalling Fig. 75. The small scale of the garlands on heading and base establishes a date about 1755. In Fig. 81 the birds with outspread wings are eminently characteristic of Chippendale's designs, and there is a certainty of touch in the carving which recalls the authenticated work of his firm. The openwork basket of flowers and a strong similarity in the treatment of C scrolls suggest that the maker of Figs. 63 and 64 was also responsible for the large overmantel mirror from Bramshill (Fig. 82). In the carved wood-work of the frame there is a suggestion of Oriental taste, the inset paintings on glass

being copies of Chinese figure subjects by a Western hand.

Overmantel mirrors were sometimes provided with brackets, cleverly contrived amid the scrollwork, and intended for the display of Oriental china. Of these there was formerly an elaborate example in the celebrated Chinese Room at Badminton; while the Royal Accounts for 1766 record the purchase of a "chimney glass" for the Queen's Closet at St. James's from Bradburn, a cabinet-maker to George III. The carved frame is described as "gilt in burnish'd gold with 46 Brackets for China with rich festoons of flowers, a crown on the top": there were twenty-one plates of looking-glass. The scale of such mirrors



Fig. 65.—Mirror in gilt frame carved with coquillage and rushes. Height, 4 ft.  $5\frac{3}{4}$  in.; width, 2 ft. 1 in. c. 1760. (From Mrs. Percy Macquoid.)



Fig. 66.—Mirror in carved, gilt frame; a pineapple forms the cresting, and the glass is divided by narrow gilt mouldings. c. 1755. (From Castle Howard.)



Fig. 67.—Mirror in carved, gilt frame; based on a design in the third edition of Chippendale's "Director," published 1762. Height, 8 ft. 8½ in.; width, 4 ft. 10 in. (From Crichel, Dorset.)



Fig. 69.—Mirror with glass borders in a gilt frame; in the carved ornament traces of Chinese influence are perceptible. c. 1760. (From Coleshill House, Berks.)



Fig. 68.—Mirror with glass borders in gilt frame carved in the Chinese taste. c. 1760. (From St. Giles House, Dorset.)



Fig. 70.—Mirror with glass borders; the gilt frame carved with rush fronds and festoons of husks. c. 1760. (From Dingley Hall, Northants.)



Fig. 71.—Circular mirror in gilt frame carved with acanthus and flowers; a head of Apollo in the centre; sun-rays masking the junction of four separate plates. Height, 2 ft.; width, 2 ft.  $2\frac{1}{2}$  in. c. 1740. (From Mr. C. D. Rotch.)



Fig. 72.—Circular Mirror in a frame of carved oak leaves; the central motive resembles the previous example. c. 1745.

(From The Vyne.)



Fig. 73. — Mirror in Chinese taste; the carved frame lacquered and gilt; on the cresting a grotesque ape. c. 1760. (From Wentworth Woodhouse.)

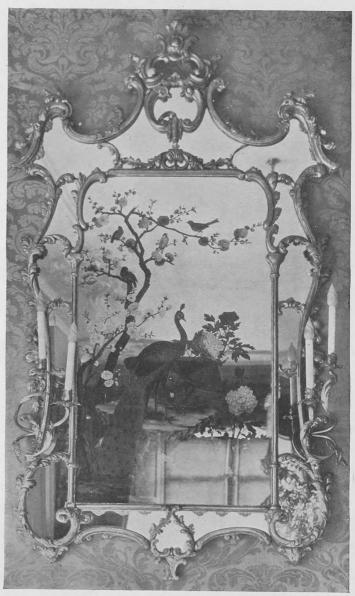


FIG. 74.—Mirror painted behind the glass by a Chinese artist; the gilt frame carved in rococo taste, and candle branches attached at sides. (From Lennoxlove, Haddington.)



Mirror in gilt frame carved with C scrolls, and decorated in polychrome by a Chinese artist with prunus trees, pæonies, and silver pheasants. Height 5ft. 1in., Width 4ft. 1½in. c. 1760. (From Florence Lady Ebury.)

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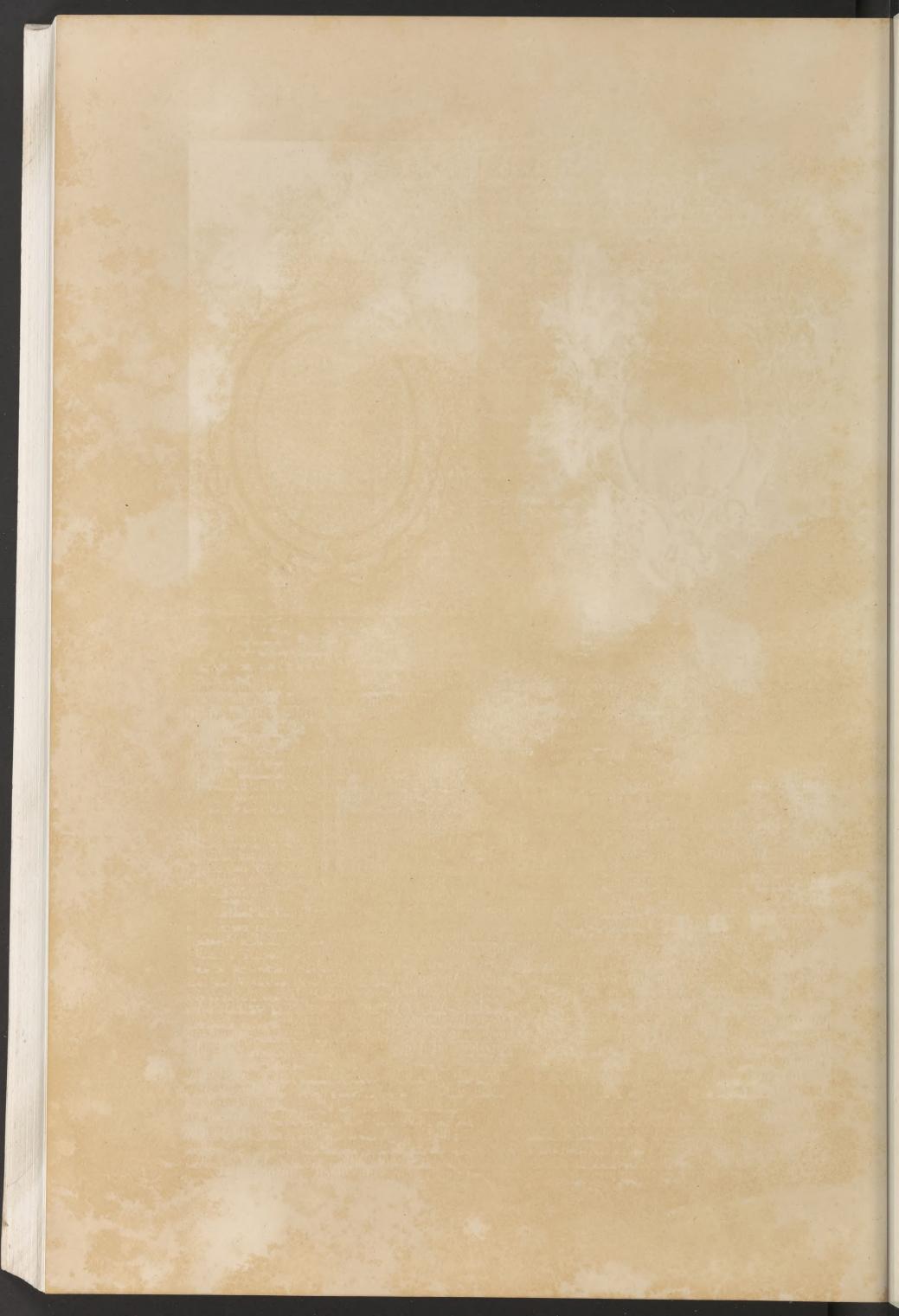




FIG. 75.—Oval mirror in carved gilt frame with glass borders; the treatment of the C-scrolling, birds and floral growth suggests the workshop of Chippendale. c. 1755. (From the V. & A. Mus.)



Fig. 76.—Oval mirror in gilt frame carved with rushed acanthus and flowers; a cock forms the central ornament of cresting. c. 1760. (From Dingley Hall.)

enabled designers to indulge their more extravagant fancies—scenes from *Esop's Fables* or Chinese life, temples, bridges, trophies and other creations of a too lively imagination. The carved ornament was sometimes carried down the fireplace below and applied over the marble (Fig. 84); of this treatment there are many examples in contemporary pattern books, the whole elaborate structure being known as a "chimney-piece." In the *Director*, Chippendale observes that a skilful carver may "give full scope to his capacity in the execution of these designs." Of a chimneypiece in which architecture and ruins are introduced he writes that "the ornament must be carved very bold, so that the ruins may serve as bas-relief," adding that it would not be amiss if the whole was modelled before it began to be executed. In such cases the cabinet-maker encroached on the province of the architect, designing the fireplace to accord with his overmantel.

Overmantel mirrors of this time, containing the original picture, are rare, but one may be seen in Fig. 83, where the size of the canvas causes the frame to appear somewhat out of scale with the lower portion. The painting, representing the Riva degli Schiavoni and the Doge's Palace, with the Church of S. Giorgio Maggiore on the left, is by one of Canaletto's followers, the rush motive of the framing being in the less exuberant manner of about 1760. Fig. 85, from Ramsbury Manor, is of slightly later date, classical ornament being most skilfully combined with the florid C scrolls of the framework. The mantelpiece below is of Adam design, and in the background may be seen a fine Chinese wall-paper with flowering trees and brightly plumaged birds.

The mahogany mirrors made at this time were an evolution from the plain walnut variety of the beginning of the century, rococo influence being discernible only in the shaping of the fret-cut cresting and base-board. The former was almost invariably enlivened by a gilt bird with extended wings in a pierced circle, and the inner mouldings of the frame were also gilt. Among the many varieties produced between 1750 and 1765 were convex and concave mirrors in rococo taste, which, according to Ince and Mayhew, had a "very pretty effect in a well furnish'd room." They were, no doubt, valued on account of the amusing distortion of reflected objects that resulted from the shape of the glass, and that they were no innovation is proved by an advertisement in the London Gazette for September 22nd, 1693, announcing the sale of "concave looking-glasses" at the Archimedes and Three Golden Prospects in St. Paul's Churchyard.

In 1740 the duty on glass, repealed in 1699, was re-enacted, and the mirror-makers' trade was seriously affected by this tax. A study of contemporary bills and accounts proves that the cost of the glass greatly exceeded that of the frame, and so highly were the plates valued that even the Royal cabinet-makers were careful to remove them when making new frames in contemporary taste. Benjamin Goodison made "five new carved and painted pier glasses" for Kew in 1752 for £28 15s., being able to supply them for so small a charge because he had removed the glass from the discarded mirrors. At this time plates were still made from blown cylinders of glass; but in 1773 a new process was adopted which facilitated the production of the immensely tall pier glasses that became so fashionable in the last quarter

of the century. In 1702 the Bear Garden proprietors had advertised plates of 90 in., but in the Plate Glass Book of 1773, 5 ft. 6 in. is the largest size offered to the public. In that year the method of casting glass was introduced from France, where it is said to have been invented about 1670, and the British Cast Plate Glass-makers were incorporated, setting up their factories at Albion Place, Southwark, and at Ravenshead, near St. Helens in Lancashire. This casting had been practised in England to a limited extent at an earlier date. In 1691 Robert Hooke and Christopher Dodsworth were granted a licence "to exercise and put in practice the new invention of casting plate glass, particularly looking glass plates," and the Dictionarium Polygraphicum, in 1735, tells us that "the method of running and casting large looking-glass plates has been considerably improv'd by our workmen in England.

. . . We cast all kinds of borders, mouldings etc." The evidence given before the Committee when the Plate Glass-makers were incorporated proves, however, that the method had become obsolete in England. One witness said that at a house belonging to the proprietor of the Vauxhall manufactory he

had been shown a large glass as a prodigy, but could not help smiling when he considered its size in comparison with the glass he had seen made abroad. Another maker claimed to have produced plates 10 ft. high and 6 in. wide in Picardy and Burgundy, by casting them on a table; but since he came to England he had never found any more than a third of that size. Mr. Bowles of the Vauxhall Works, which were to close down within ten years, told the Committee that plates larger than any then in demand could be made by the old method; Vauxhall, he said, had formerly experimented in casting, but the apparatus had long since been destroyed. He charged £37 10s. for a plate 60 in. by 40 in. in the rough. A passage in Lady Mary Coke's Diary for the following year proves that some time elapsed before the company was able to compete on equal terms with the French manufacture. Describing Lord Bute's house, she writes: "Fine glasses there are only in one of the drawing rooms; the rest are to be bought here, as soon as the new project for casting larger plates here than they do at Paris is brought to perfection.' The prices quoted by the manufacturers show that the cabinet-makers must have made large profits on the glass of mirrors supplied to their clients. This same year (1773) Chippendale and Haig charged Edward Lascelles £160 for a plate measuring 91 in. by  $57\frac{1}{2}$  in., while the mirror-frame only cost £75. Even when the casting process was no longer a novelty, glass remained inordinately dear, and the following extract from a letter of Chippendale and Haig's to Sir William Knatchbull of Mersham Hatch, dated June 23rd, 1778, and written in response to a request for designs and quotations, shows an even greater disparity between the price of frame and plate:

We have this evening forwarded by the Canterbury Coach two different designs of Glasses and frames No. I fills the pier in width, is 99 inches long by 58 inches wide but wants a small head glass to make it out in height, as you will see by the Ornamt sketch'd over that piece of Glass, the very lowest price will be £170 each. We have two other Glasses long enough without any head plate, they will come to £180 each and which size we have often sold for 200 guineas. No. 2 is a smaller Glass as you will see by the sketch not filling the Pier either in width or height, the 96 Inches by 53, the Price £155 each, but the last mentioned Glasses of £180 according to their size are the cheapest as well as most suitable for your Room. As to frames No. I will cost about 28 £. No. 2 about 36 £ but either may be slighted and made for less.

The author of the *Plate Glass Book* dilates on "the exceeding brittleness of the glass, as well as the many unavoidable Hazards and accidents it is always liable to," and, no doubt for this reason, an extravagant charge was exacted by tradesmen when mirrors were hired on special occasions. Horace Walpole, describing a ball given by Lord Stanley in 1773, mentions that the glasses for decorating the ballroom were lent by Lord March, as an upholsterer had asked 1300

had hitherto been done by hand.

Horace Walpole, describing a ball given by Lord Stanley in 1773, mentions that the glasses for decorating the ballroom were lent by Lord March, as an upholsterer had asked £300 for the loan of some. On account of the complex curves of the frame, rococo mirrors were seldom bevelled; but large pier glasses formed of a single plate were treated in this manner until late in the century. The Royal Accounts between 1740 and 1770 contain many entries for the cleaning and repairing of mirrors: re-silvering the glass and re-gilding the frame were a part of the process; and it may safely be assumed that there are few old mirrors in existence which have not been silvered and gilded more than once. In 1789, a steam engine, described as "a very curious piece of mechanism," was invented for grinding and polishing, which

Adam revolutionised the design of pier glasses and mirrors of all kinds, in common with every other variety of furniture. The framing of large pier glasses became more rectangular and, in spite of steadily increasing height, plates were now rarely subdivided. Rococo forms, banished soon after 1760, were succeeded by classical ornament—sphinxes, urns, medallions, arabesqued acanthus, husks and pateræ.



FIG. 77.—Carved and gilt Pier Glass, one of a pair, surmounting a console table in the same style.
c. 1755. (From Hagley Hall, Worcs.)



Fig. 78.—Overmantel Mirror in a frame of carved and pierced gilt wood; the plates divided by bevelled pilasters. Height, 2 ft. 4 in.; length, 3 ft. 10 in. c. 1750. (From Mrs. Percy Macquoid.)

Such mirrors were invariably designed to accord with their architectural surroundings and, with console tables below them and gilt valance "cornishes" above, formed an important part of decorative schemes. An eccentricity of Adam's experimental period may be seen in Fig. 86, from Kedleston, one of a suite of which the bed has already been given (see Beds, Fig. 34). The same palms, with root, trunk and branches, that form the posts of the bed, here frame the mirror, rising, in this case, to a palmated cresting above the arms and coronet of the first Lord Scarsdale, created a baron in 1761: the inner framings, a more delicate version of the palmated motive, divide the glass into compartments. The examples from Corsham Court given in Figs. 87 and 88 were probably executed by Chippendale from Adam's designs. They show an admixture of classical motives and those of the previous decade, the female figures on the cresting of Fig. 87 suggesting the cabinet-maker's conception rather than that of the architect. The two mirrors between the windows in the drawing-room at Syon House (see Introduction, Fig. 20) are in Adam's more developed classical manner, and probably date from about 1769, the date woven into the border of the carpet. The acanthus scrolls of cresting and base, terminating in pateræ and centring in honeysuckle ornament, are broadly handled, while the mouldings are very



Fig. 79.—Overmantel Mirror in a painted trame carved in rococo taste. c. 1750. (From a house in New Square, Lincoln's Inn.)

delicately carved. In Fig. 89, one of a pair of large pier glasses between the windows of the dining-room at Syon, classical ornament is rendered on a slightly smaller scale with equal perfection. Here the mitred corners at the top of the frame are supported by delicately carved terminal figures, headed by acanthus husks and terminating in pendants of the same: the running pattern of scrolls and pateræ that decorates the flat surfaces is repeated on a larger scale on the cresting. A portion of the frieze panels on the opposite wall, painted in *chiaroscuro*, and one of the marble statues in niches may be seen reflected in the glass. The design for Fig. 90, one of a pair in the Adam library at Ken Wood, is illustrated in Adam's Works in Architecture. The frame is surmounted by a cresting composed of griffons supporting a medallion of infant bacchanals, and on the base-moulding is a classical vase with floral swags carved in full relief. These were the mirrors that attracted the attention of Samuel Curwen when he visited Lord Mansfield at Ken Wood in 1776: he writes that "the library a beautiful room . . . contains the largest mirrors I ever saw, being seven and a half feet high by three and a half in breadth." The arched recesses on either side of the fireplace, which now contain bookshelves, were originally fitted



Fig. 80.—Overmantel Mirror in a gilt frame, carved with long-tailed birds and rococo ornament. c. 1755. (From Dingley Hall.)

with mirrors by Chippendale. His bill for the glass is given in full in Mr. Bolton's Architecture of Robert and James Adam, and by an agreement dated June 14th, 1769, Chippendale bound himself to deliver "French plate Glass, in London silver'd and ready to be put up" for the "mirrors in recesses," to the amount of £340. This bill is of particular interest, because it shows that four years before the establishment of the British cast plate-glass manufacture, Chippendale was obtaining glass for an important commission of this kind from France.

Although Chippendale received this large payment for glass, the frames of the mirrors in the recesses were supplied in 1768 by William France, a cabinet-maker responsible for most of the furniture at Ken Wood (see France, William). A few months earlier he charges £2 7s. for unpacking the two large pier glasses, which arrived at Ken Wood "packed in different cases viz in french cases, and reporting to Mr. Adam the manner proper to do them." There is a further charge for "repairing and gilding them as they had been a good deal hurt by unpacking and by salt water." This points to the conclusion that the glasses, though designed by Adam, were executed in France.

In the State Bedchamber at Osterley there is a large pier glass designed by Adam about 1775, and Mrs. Lyppe Powis, a few years later, states that this was "the first plate made in England," meaning, no doubt, the first cast by the new process. The central plate is set in wide borders of glass in Fig. 91,



Fig. 81.—Overmantel Mirror in a gilt frame, carved in rococo taste; the birds, with outspread wings, are of a type designed by Chippendale. c. 1755. (From Crichel.)



Fig. 82.—Overmantel Mirror in gilt frame, carved with rococo and Chinese ornament; the inset paintings on glass are English. c. 1755. (From Bramshill.)

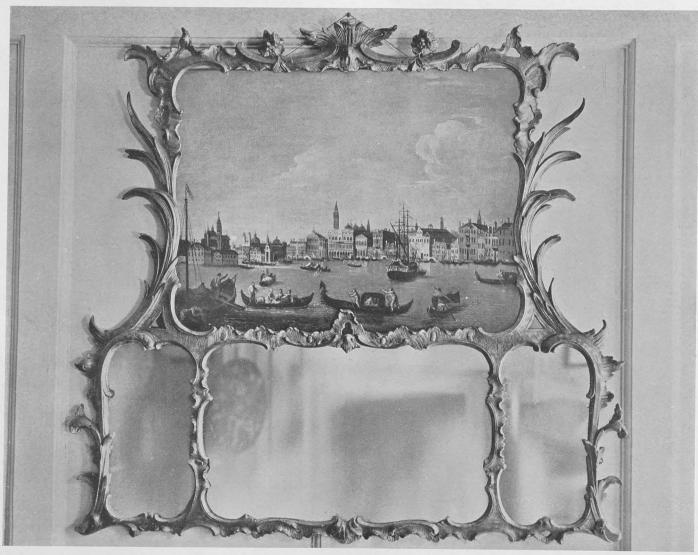


Fig. 83.—Overmantel Mirror in gilt frame, carved with rushes and C scrolls; in the upper portion is a picture of the Grand Canal, Venice, with the Doge's Palace in the background. Height, 3 ft. 6 in.; extreme width, 4 ft. c. 1760. (From Mr. Basil Dighton.)

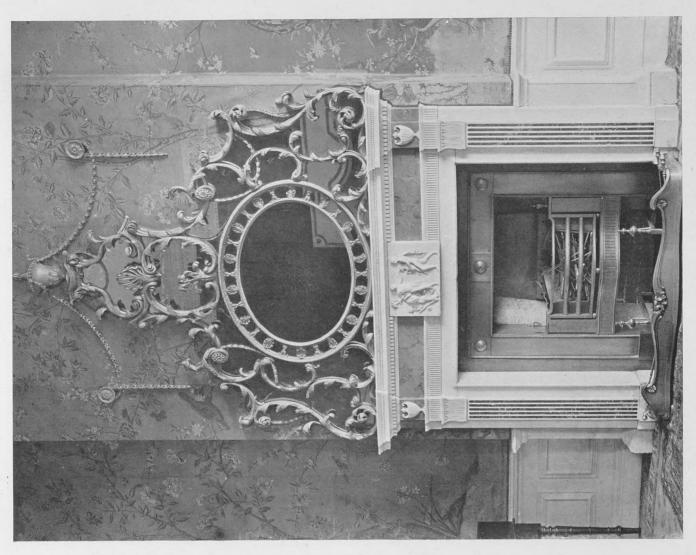


Fig. 85.—Overmantel Mirror in carved gilt frame; rococo C-scrolling combined with Adam classical ornament. c. 1760. (From Ramsbury Manor.)



Fig. 84.—Overmantel Mirror of pine, originally painted; the carved ornament is carried down the marble fireblace below. Height, 10 ft.  $6\frac{3}{4}$  in.; width, 6 ft. 5 in. c. 1755. (From the Victoria and Albert Museum.)

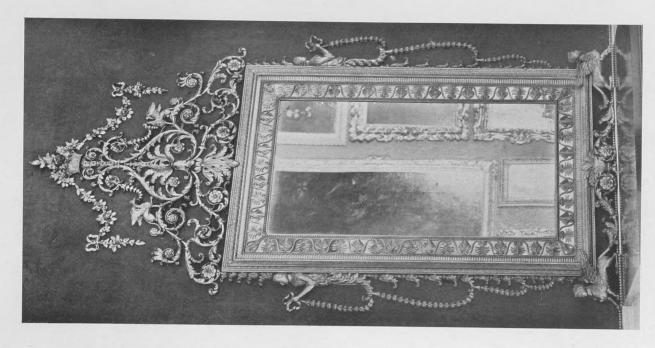


FIG. 88.—Mirror in carved gilt frame, one of a set; the terminal figures supporting detached festoons of husks at the sides are an unusual feature; probably executed by Chippendale from an Adam design. Height, 6 ft. 6 in. c. 1765. (From Corsham Court.)

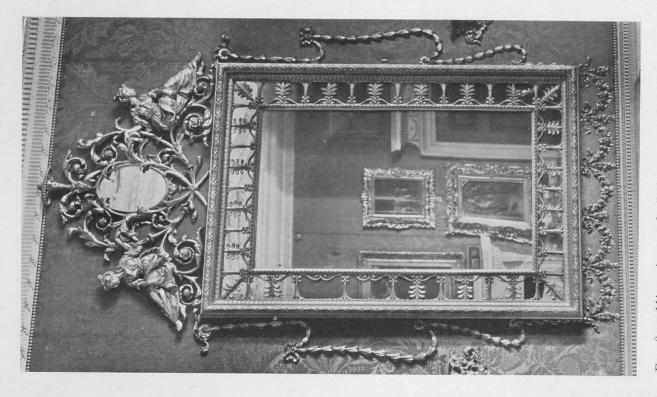


FIG. 87.—Mirror in carved gilt frame; the acanthus scrolls of the cresting support two female figures and frame an oval of looking-glass; probably executed by Chippendale from an Adam design. Height, 6 ft. 6 in. c. 1765. (From Corsham Court.)

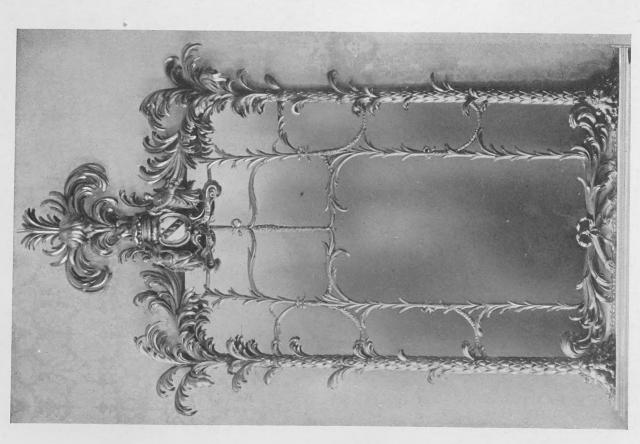


FIG. 86.—Mirror in gilt frame, carved throughout with a palm motive; the cresting surmounts the coronet and arms of the first Lord Scarsdale; designed by Robert Adam. c. 1765. (From Kedleston Hall, Derbyshire.)



Fig. 89.—Mirror in carved gilt frame; at the sides are terminal female figures. Designed by Robert Adam. c. 1770. (From Syon House.)

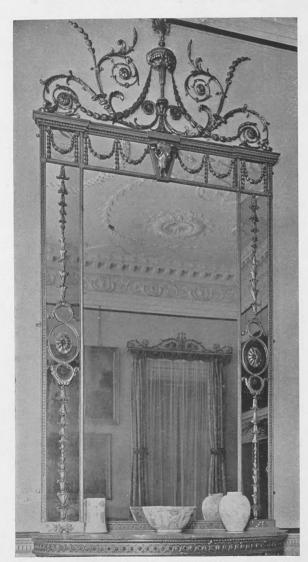


Fig. 91.—Mirror in carved gilt frame; cresting formed of scrolls, husking and a vase. c. 1770. (From Shardeloes, Bucks.)



Fig. 90.—Mirror in carved gilt frame; on cresting, griffons support an oval medallion. Designed by Robert Adam. c. 1768 (From Ken Wood, Middlesex.)



Fig. 92.—Overmantel Mirror in carved gilt frame; caryatides, holding festoons of husks, form pilasters. Designed by Robert Adam. c. 1775. (From 20, St. James's Square.)

one of a pair in the drawing-room at Shardeloes, a sense of lightness and delicacy pervading the entire design. Adam commenced work there shortly after his return from Italy in 1758, and Mr. Bolton writes that "in the interiors we see the heavier and bolder ornament of the beginner who is shaking himself free of the Early Georgian style"; the wall decoration of the dining-room, these mirrors and the console tables below them prove that by the time the house was completed Adam was no longer in his experimental phase. Harewood House contains many mirrors designed by Adam, and supplied by Chippendale and Haig in 1773. Between the windows in the Long Gallery are four pier glasses surmounting gilt console tables with marble slabs and ram-headed pilasters. The oval medallions at the top of these mirrors are painted in the manner of Angelica Kauffmann and enriched with garlands of roses supported by cupids, the glass borders being subdivided by brackets for the display of china. The anonymous author of a *Tour to the Western Highlands*, who visited Harewood in 1787, says of this room that it presents "such a show of magnificence and art, as the eye hath not seen, and words cannot describe . . . on one side are four most superb plate glasses ten feet high, also another of the same over the chimney-piece, and two large oval ones in other places."

The imitation of one material by another, always a symptom of decadence in art, led to a change in the character of mirrors during the last quarter of the eighteenth century. The frames and salient ornament were of wood; but for delicate scrolling and pateræ Adam exploited a special composition on metal cores, while the minute husking was frequently of lead. Although lightness and grace were

obtained by this method, it constituted a deception, for a like effect could never have been secured, with any chance of survival, in wood.

At this time painted decoration largely supplemented carving on mirrors, as on other varieties of furniture, the frames being picked out with floral patterns or painted to accord with the general colour scheme. Between 1767 and 1770 Chippendale and Haig were decorating the rooms at Mersham Hatch and supplying Sir Edward Knatchbull with many mirrors—ovals, pier and chimney-glasses—the frames being painted to match the wallpapers. In a bedroom hung with a purple paper, a large pier glass was "Japann'd" purple and white.

Adam's fertility of invention is strikingly

illustrated by his designs for overmantel mirrors, of which there are a large number among his drawings, the more important being reproduced in his published Works. To be rightly appreciated, these "glass frames" must be seen in their original positions, for the proportions and ornament were carefully thought out to accord with the marble chimneypieces below. Delicate ornament was generally carried out in composition to match the plaster-work decoration of the walls, and, in consequence, such mirrors are seldom found in perfect condition. Fig. 92, from No. 20, St. James's Square, a house built by Adam for Sir Watkin Williams-Wynn in 1772, the plates are framed in caryatides holding festoons of husks; the upper frieze is supported by classical vases, and the side compartments are headed by reclining female figures.

These mirrors, in three compartments of unequal height, were not invariably placed on the mantelshelf, and for the Earl of Bute Adam designed a rather more elaborate specimen to stand above a gilt console table. Fig. 94, from

No. 20, Mansfield Street, almost exactly corresponds with a mirror designed by Adam to surmount a marble chimneypiece at the Earl of Derby's house in Grosvenor Square (Fig. 95). Here the plaster-work decoration of the semicircular heading recalls the fanlight of a contemporary street doorway, and, although perilously fragile, the delicate ornament is in perfect preservation. Mr. Bolton conjectures that this mirror was removed from Grosvenor Square when Lord Derby's house was destroyed, but it must be remembered that for different clients Adam occasionally repeated his designs; a plate in the Works shows a chimneypiece in the third drawing-room at Derby House which is practically identical with a design made for Lord Mansfield at Ken Wood.

Adam's overmantel mirrors were frequently painted, and, in the hands of Pergolesi's school, this decoration took on a more flamboyant character. In Fig. 96 the ovals are painted in grisaille on a black ground, the borders being decorated in carved wood gilt on a cream-coloured surface: the radiating treatment of the oblong pateræ surrounding the glass is very exceptional. These overmantel mirrors were by no means invariably rectangular—ovals, ellipses and other shapes being utilised by Adam with

Oval and elliptical mirrors in his style seldom show any distinctive treatment, the decoration resembling that of contemporary pier glasses. Fig. 93 shows a fine example in carved, gilt wood, the festoons of husks, caught up by rosettes and cleverly combined with the rush fronds of the oval, achieving an extremely elegant effect. In 1778 the proprietors of Minshall's Looking-glass Store advertise "an elegant



Fig. 93.—Oval Mirror in carved gilt frame, surmounted by a vase and festooned with husks. c. 1775. (From Heveningham,)

assortment of looking glasses in oval and square frames," and offer to cut the plates in old-fashioned frames into ovals or any pattern desired: a reminder that the glass was still more valuable than the frame. Square pier glasses are stated to be more fashionable than the oval variety in Hepplewhite's Guide, published ten years later. Towards the end of the century the well known Empire type of circular convex mirror was introduced from France. The cresting of such mirrors is usually surmounted by an eagle displayed; in a deep cavetto border gilt balls are distributed, the outer mouldings are enriched with a ribboned reeding, and next to the glass is an ebonised band (Fig. 97). candle branches are generally attached to the sides, sometimes hung with cut glass drops. A more picturesque and elaborate treatment is seen in Fig. 98, where, in place of an eagle heading, the badge of the Merchant Taylors' Company, a lamb backed by a "sun in splendour," is supported by cornucopiæ. The slightly concave border of the frame is decorated with a fine latticework intersected by pateræ, and, instead of the usual candle branches, the circular motive is repeated by female terminal figures ending in graceful acanthus sprays. These convex mirrors soon became so popular that, under the heading "Mirrors," they are the only variety mentioned in Sheraton's Cabinet Dictionary of 1803. He writes that "the properties of such mirrors consist in their collecting the reflected rays into a point by which the perspective of the rooms in which they are suspended presents itself on the surface of the mirror and produces an agreeable effect." Sheraton adds that on this account and because of their convenience as light holders, they had become "universally fashionable." The coarse and ugly designs given in George Smith's Household Furniture (1808) show how soon the pattern degenerated.

Sheraton states that "glasses for chimney pieces run various, according to the size of the fire-place, and the height of the wall above." To save expense they were sometimes fitted up in three plates, the joints of the glass being covered with gilt mouldings or pilasters, as in the Chippendale By this method, according to Sheraton, the expense of the glass would be reduced by more than a third. Fig. 99 is a typical overmantel mirror of about 1805, the bevelled plates being divided in this manner. Here a laurel-banded cornice surmounts a cavetto enclosing small gilt balls; but in some examples there is a deeper frieze decorated with a procession of classical figures in bas-relief. In his Dictionary Sheraton devotes considerable space to what he calls "Back Painting, that is, the decoration of mirrors either by painting on the back of the glass or by "mezzotinto black prints" transferred on to it and coloured by hand. He observes that direct painting may be performed on glass without a print by persons skilled in drawing and painting on paper or canvas; but it is necessary to remember that "the true colours must be laid on first, for they cannot be altered as in the usual way



Fig. 94.—Overmantel Mirror in gilt frame, the semicircular heading is decorated in composition. Designed by Robert Adam. c. 1775. (From 20, Mansfield Street.)

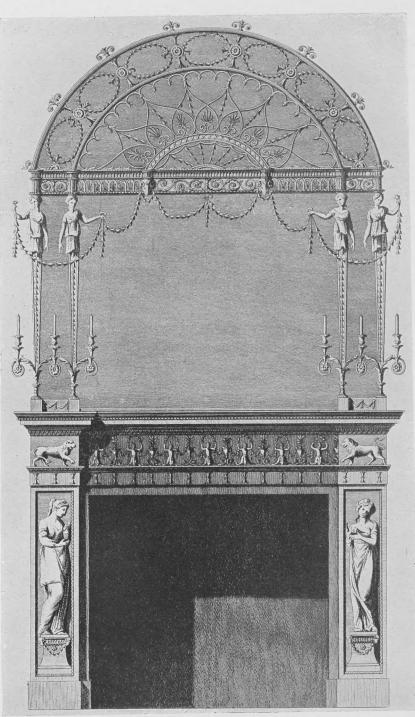


Fig. 95.—Design for Chimneypiece and Overmantel Mirror from Robert Adam's Works in Architecture. The original drawing dated 1774.



Fig. 96.—Overmantel Mirror in wood frame painted cream colour; the ovals are in grisaille on a black ground, and the carved ornament is gilt. c. 1790. (From Shavington, Shropshire.)



Fig. 97.—Circular Convex Mirror in carved gilt frame; the cresting surmounted by an eagle displayed; the inner mouldings ebonised. Height to top of cresting, 2 ft. 9 in.; circumference, 2 ft.  $2\frac{1}{2}$  in. c. 1800. (From Mr. Edward Hudson.)



Fig. 98.—Circular Convex Mirror in carved gilt frame; the badge of the Merchant Taylors' Company supported by cornucopiæ forms the cresting; from the base spring female terminal figures holding torches. Height, 7 ft. 6 in.; extreme width, 6 ft. 6 in. c. 1805. (From the Merchant Taylors' Hall.)

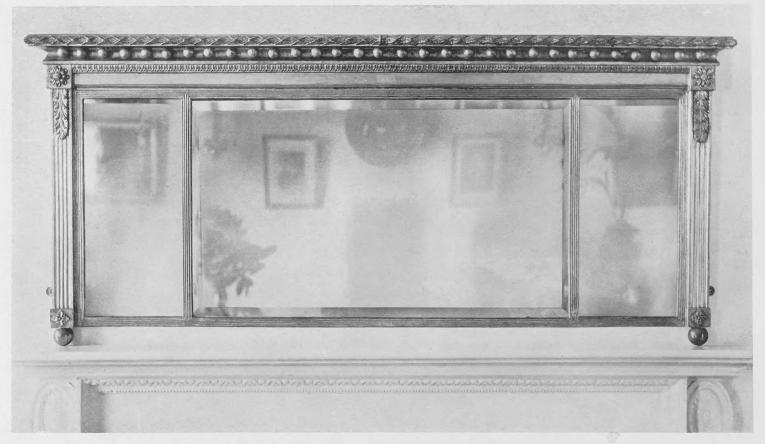


Fig. 99.—Gilt Overmantel Mirror with three bevelled plates divided by fluted mouldings; a laurel-banded cornice and cavetto frieze enclosing gilt balls. c. 1805. (From Major-General Sir Wilkinson Bird.)

of painting." Although a feeble attempt was made to impart a classical character to pier glasses, the early nineteenth century saw no fresh developments of importance; this long and admirable evolution flickering out in the popularisation of types first made on the Continent.

MIRRORS, TOILET.—The early history of toilet mirrors is discussed in the previous section, as an account of their character and use is necessary to explain the subsequent evolution. Small hand-glasses of burnished metal, carried at the girdle or enclosed in a case, were in common use throughout the Middle Ages, and in the fifteenth century were sometimes made of glass or crystal. In Fig. 1, from *Le Pelegrimage de la Vie Humaine*, translated by Lydgate in 1426, a woman is seen selling toilet requisites, including metal mirrors, to a pilgrim. She enumerates her goods,

concluding as follows, one of the lines being decipherable in the illustration:

> Merours, also, large and brode, And ffor the syght wonder gode; Off hem I have fful greet plentè, For ffolke that haven volunte Byholde hemsilffe therynne.

In several English churches mirrors of this character are found, carved on the brackets or misereres of choir stalls. An excellent example of about the same date, at Cartmel in Lancashire, was illustrated and described by Mr. G. C. Druce in vol. iii of the Walpole Society's publications. A syren, with a double fish-tail and hair falling over her shoulders, holds in one hand a comb, and in the other a mirror with a carved border. A similar figure, combing her hair, is introduced on one of the stalls in Henry VIII's Chapel at Westminster, but, in this instance, the mirror she holds has a foot. The hanging mirrors introduced in the fifteenth century were, no doubt,

used for the toilet, as they permitted a better view of the person; while another variety, mounted on a high stand which could be turned in any direction, was clearly well adapted for this purpose (see

MIRRORS, Fig. 2). Mirrors placed on chests or tables are rarely represented in mediæval pictures or illuminations, but one is seen supported on a hutch covered with linen drapery, in a miniature depicting the Annunciation from the Vita Christi, written at Ghent in 1479 (Fig. 2). A metal mirror of this size would have been considered a great luxury, and was probably introduced by the artist as being particularly suitable to the Virgin's chamber. Mirrors appear to have been seldom mounted on other pieces of furniture until late in the seventeenth century; but, in Italy, metal plates enclosed in a frame and supported on a stem finishing in a wide-spreading foot had been in use for at least two hundred years. At the Victoria and Albert Museum there is one of these "standing-glasses" in walnut dating from about 1500, very delicately carved with cartouches and emblems; and a list of Henry VIII's household stuff drawn up in 1547 mentions "a standing-glasse with imagery made of bone," which was probably of similar

construction. Several mirrors belonging to that King, enclosed with shutters or curtains, were so elaborately embroidered with jewels that it seems scarcely likely they were hung on the walls. Small hand-glasses were still, however, generally used for dressing, and appear very frequently in Royal inventories: Queen Elizabeth possessed a large number of metal or crystal, while those of Marie de' Medici were encrusted with precious stones. Dressing-table mirrors do not appear to have been in regular use until late in the seventeenth century, but they were not an absolute innovation at that time. In 1601 Bess of Hardwick's looking-glass, in her chamber at Chatsworth, had "a frame to set it on "; and when Charles I's furniture was dispersed after his execution, a standing-mirror "set with silver gilt and embroidered with a woman in the foot," was sold for £21. Allusions to toilet mirrors are occasionally found in contemporary correspondence; but as the productions of the first great English glass factory, established in Southwark by Sir Robert Mansell about 1618, have long disappeared, it is impossible to determine their precise character. Lady Brilliana Harley writes to her son Edward at Oxford in 1639, asking him to choose a mirror "aboute the biggnes of that I use to dress in," but she does not say if it was to stand on her table.

The earliest surviving toilet mirrors appear to date from the end of Charles I's reign, and are decorated with stump-work. They are supported on a hinged strut and sometimes enclosed in a case, the needlework and glass being framed in tortoiseshell or galon. These adjustable toilet glasses were, no doubt, introduced from France, for they appear in early seventeenth century representations of French domestic interiors. In one of Abraham Bosse's series of engravings, dating from about 1630 and entitled La Vue, a young girl is seen contemplating herself in a mirror which stands on her dressing-table and has a support at the back. Cosmetics were freely used



Fig. 1.—A woman selling mirrors and other toilet requisites to a pilgrim: a miniature from Le Pelegrimage de la Vie Humaine translated by Lydgate in 1426. (From the British Museum.)

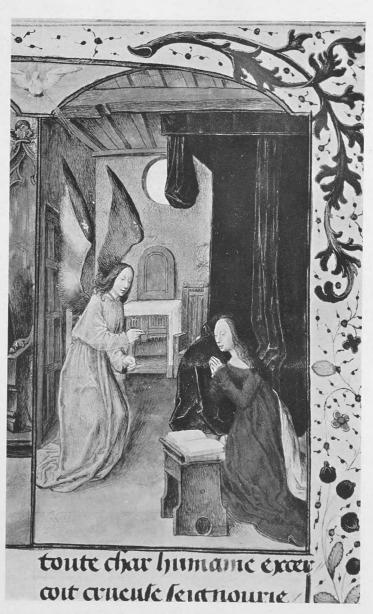


Fig. 2.—A Toilet Mirror on a hutch spread with a linen cloth: a miniature depicting the Annunciation, from the Vita Christi. c. 1480. (From the British Museum.)



Fig. 3.—Toilet Mirror in shaped frame decorated with stumpwork; the strut at the back and the glass are original; the figures wear the costume of c. 1645. Height, Ift. 8 in.; width, Ift. 4½ in. (From Mr. Percival Griffiths.)



Fig. 4.—Toilet Mirror enclosed by two shutters; decorated with stump-work and bordered with silver galon; a strut at the back, and at the top a silver ring; the shutters lined with coralpink silk, and the glass original. Height, Ift.  $3\frac{1}{4}$  in.; width, Ift. 2 in. c. 1670. (From Mr. Percival Griffiths.)



Fig. 5.—Toilet Mirror in oak travelling-case; the mouldings of tortoiseshell and the frame decorated with stump-work; the back, from which the strut is missing, bears the initials A.P. and date 1672. Height, 2 ft. 4 in.; width, 1 ft. 11 in.; width of needlework borders, 5 in. (From Mr. Percival Griffiths.)

considerably earlier, and in her old age great attention is said to have been bestowed on the "making up" of Queen Elizabeth's face. A dramatic pastoral, written during the reign of Charles I, enumerates the articles required for a lady's toilet, as follows:

Waters, she hath to make her face to shine; Confections eke to clarify her skin; Lip salves, and clothes of a rich scarlet dye, She hath, which to her cheeks she doth apply; Ointment, wherewith she pargets o'er her face, And lustrifies her beauty's dying grace.

A generation later such glasses occur frequently in Dutch genre paintings standing amid the toilet apparatus. There is a fine example by Gerard Dou (1613-75) at Munich, painted towards the end of his life and showing a young woman in a velvet dressing-coat trimmed with miniver, seated at her toilet. Her maid is doing her hair, and the lady's face is reflected in a mirror with a carved frame supported on a strut; another of these dressing-glasses may be seen in a picture by Jacob Ochtervelt, in the National Gallery, painted about the same time and representing a similar subject. In his Academie or Store House of Armorie and Blazon (1688), Randle Holme defines a toilet glass as a square mirror resting upon it(s) stay, having a ring also on the top of the glass to hang it by."
He adds, "these sorts of glasses are most used by Ladys to look their faces in, and to see how to dress their heads and set their top knots on their foreheads upright.'

In Fig. 3, a small specimen of irregular shape, the tabbed short jacket and linen frills falling over the boots of the King's costume suggest a date about 1645, while the raised leaves are also characteristic of Charles I needlework.

Even after the establishment of Buckingham's Vauxhall works in 1660, glass was still so highly prized that great care was bestowed on the preservation of such mirrors, which, as they accompanied the owner on her travels, were very liable to be broken. Fig. 5 has a folding travelling case of oak with trefoil-headed iron hinges and a perforated lock-plate, the back of the mirror being covered in moss-green velvet and dated 1672. Above the date are the initials "A.P.," and these initials are also on a dozen winders, made of playing cards and still retaining the old silks, contained in a box worked by the same hand (see Boxes, Fig. 22). Fig. 4 shows another of these mirrors, enclosed by two shutters, though lacking an outer case. Here the strut is supplemented by the ring referred to by Randle Holme, in this instance of silver. The needlework is edged with the original silver braid, the borders bearing emblems of the four Continents separated by a rose, carnation, iris and thistle; the decoration of the shutters appears to represent an incident from the story of Pocahontas, widely known in England during the first half of the seven-teenth century. She was the daughter of an Indian chief, and saved the life of Captain John Smith, one of the early Virginian colonists. Pocahontas is seen smoking tobacco, while the naked man with a bow and arrow is probably intended to represent Smith. A small mirror was often fitted in the lid of Stuart needlework caskets (see Boxes, Fig. 23).

The silver toilet sets introduced after the Restoration comprised a glass—supported, like the stump-work examples, by a strut—and a



Fig. 6.—Silver Mirror Frame, engraved in the Chinese taste; the cresting, scrolled at the edges, centres in a cartouche with initials H.F.; the glass is not original. c. 1675. From a toilet set formerly at Sizergh Castle, Westmorland.



Fig. 7.—Silver Mirror Frame chased and embossed with acanthus and amorini; the classical medallion on the cresting cast in low relief; the glass is not original. From a toilet set in the Victoria and Albert Museum, bearing the London hall-mark of 1683–84.

Height, I ft. 10 in.; width, I ft. 5 in.

quantity of boxes, combs, whisks, scent-canisters and other appliances. Under Charles II the mirrors belonging to such sets resembled, in design and decoration, those made in silver to hang on a wall. The frames were elaborately embossed with acanthus, amorini and sprays of flowers and foliage; the corners were masked by strappings, and the medallion on the cresting was sometimes separately cast in low relief (Fig. 7). Silver mirrors were also delicately chased and engraved in the Chinese taste to accord with the japanned furniture in late seventeenth century bedrooms (Fig. 6). A few years later the square shape was abandoned, the solid cresting disappears, and the width of the mouldings is reduced, the curved heading recalling the fashion of contemporary hanging mirrors. Fig. 8 is a simple toilet glass made by Robert Cooper in 1698; while in the next example (Fig. 9), dating from Queen Anne's reign, a small nulling forms the outer border. The number of bottles, canisters and essence pots in such sets is explained by the immoderate use of cosmetics, ladies often resorting to the most injurious preparations for the toilet. Henry Savile, writing to the Marquess of Halifax in 1686, records the death of Lady Wentworth, who "sacrificed her life for her beauty, by painting so beyond all measure that the mercury got into her nerves and killed her." Early in the next century Swift remarks satirically that white lead is the gift of indulgent Venus to her kind:

Love with white lead cements his wings;
White lead was sent us to repair
Two brightest, brittlest, earthly things,
A lady's face and China-ware.

The boxes were used for patches, much worn both by men and women. Addison waged perpetual war against a fashion which, if the following passage, written by a Frenchman, is not exaggerated, had been carried to extravagant lengths in England. We are told that the use of patches by young and pretty Frenchwomen is not unknown, but, "en Angleterre jeunes, vieilles, belles, laides, tout est emmondié jusqu'à la décrepitude; j'ai plusieurs fois compté quinze mouches et davantage, sur la noire et ridée face d'une vieille de soixante et dix ans." Pope, in his account of Belinda's toilet in the Rape of the Lock, alludes to her puffs, powders and patches. Lip salves of various kinds were also in great demand, but rouge was the favourite preparation. In Pompey the Little, a novel by Francis Coventry, published in 1751, a young man of fashion pays a morning visit to a lady of quality at her toilet, and presents her with a box of rouge which he had brought from France, assuring her that the ladies "were arrived at such art in using it at Paris, as to confound all distinction of age and beauty."

Some of the most celebrated makers of silver toilet sets were Huguenot refugees, such as Abraham Butreaux and Daniel Garnier; and, in France, so great was the consumption of silver for this purpose that Louis XIV, in 1672 and 1678, prohibited the sale of silver mirrors under a heavy penalty. Charles II permitted a crowd of courtiers to stroll in and out of the room while he was at his toilet; but a stricter etiquette prevailed at the French Court, where it was the practice for a valet de chambre to hold a large toilet mirror before the King when dressing. Although plate was called in by William III, elaborate silver toilet sets continued to be made by Butreaux, Isaac Liger and other

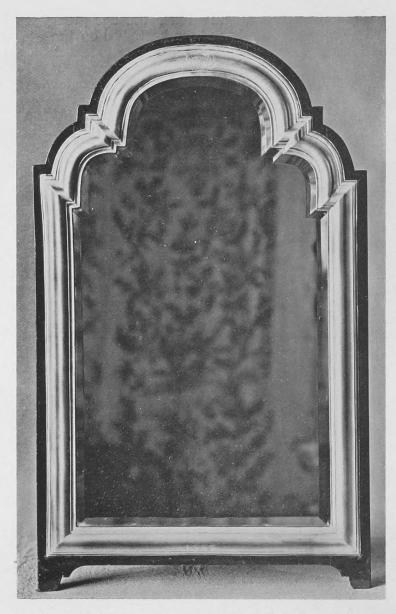


Fig. 8.—Mirror Frame of silver and ebony, with a hooped heading and narrow convex mouldings; originally part of a silver toilet set bearing the London hall-mark of 1698; the glass has been renewed. Height, 2 st. 5 in; width, 1 st. 5 in. (From Mr. Ralph Philipson.)

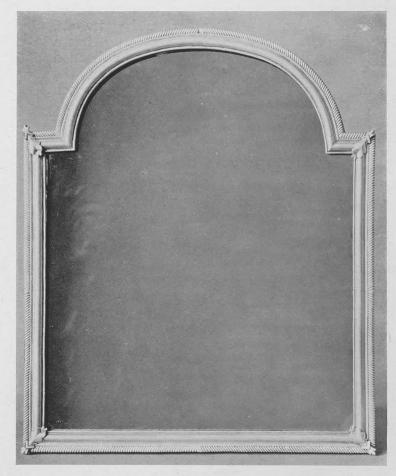


Fig. 9.—Silver Mirror Frame, forming part of a toilet set; the top of lunette form, and the convex mouldings bordered by a small nulling. Height, Ift. 9 in.; width, Ift.  $5\frac{1}{2}$  in. c. 1700. (From Earl Spencer.)



FIG. 10.—Engraving by one of the Bonnart brothers, representing Queen Mary, wife of William III, at her toilet; the background of the mirror and the dressing-table are draped and heavily fringed. c. 1690.

craftsmen. An engraving by one of the Bonnart brothers (Fig. 10) represents Mary Stuart, Queen of England, "making her face before a silver toilet mirror. On the table are boxes, with phials and pots of unguents, and the mirror has a background draped and heavily fringed to match the covering of the table, an arrangement still fashionable in the middle of the eighteenth century. The Queen wears the fontange head-dress of 1690, and is seated on a tall, upholstered chair resembling a set at Hampton Court Palace. In 1707 Sir Walter Calverley records in his Diary that he has paid £116 for a fine set of dressing-plate for his wife, and this set, no doubt, contained a mirror with a strut.

The time spent by ladies in adorning themselves was a favourite theme with contemporary satirists. Swift, in one of his longer poems, describes Vanessa reading Montaigne at her toilet, while her maid combed her hair, and a party of glittering dames drank tea and chocolate:

> And fell into their usual chat Discoursing with important face On ribbons, fans, and gloves and lace.

Drinking chocolate was also part of the morning's employment of the lady who, in Mathew Prior's poem, dawdles over her toilet from twelve to two.

From the beginning of the eighteenth century ordinary dressing-glasses were mounted on box stands. They were japanned, or veneered with walnut, the glass being supported on finial-headed uprights by swivel screws. The stand was often a miniature version of contemporary bureaux, a long drawer, fitted with small boxes and compartments below the flap, containing toilet requisites. These dressing-glasses, appear to have been derived from Holland, but are seldom represented in pictures, the Dutch school of genre painting being now on the decline.



FIG. II.—Picture by John Zoffany representing Queen Charlotte, with the Princess Royal and the Prince of Wales; the silver mirror and the dressing-table are elaborately draped. c. 1765 (From Windsor Castle.)



Fig. 12.—Toilet Mirror decorated in red and gold lacquer; the stand is fitted as a desk, and the long drawer contains toilet requisites; the glass is not original. Height, 3 ft. 3 in.; width, 1 ft. 7½ in.; depth, 1 ft. 2½ in. c. 1700. (From the Victoria and Albert Museum.)



Fig. 14.—Toilet Mirror on stand inlaid with arabesque marquetry; the cabled uprights, with palmated finials and pateræ at the base, are restorations; the glass not original. c. 1700. (From the Victoria and Albert Museum.)

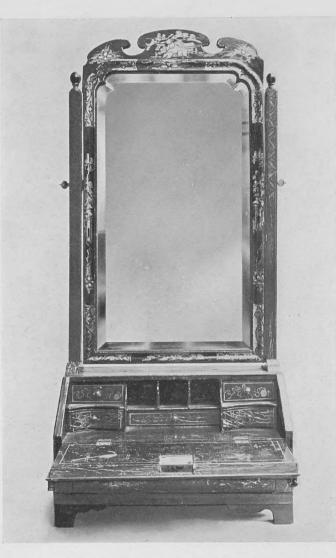


Fig. 13.—Toilet Mirror decorated in blue and gold lacquer; the stand fitted as a desk, and the long drawer, containing the toilet requisites, of convex form; decoration retouched, and glass not original. Height,  $2 \text{ ft. 9 in.; width, 1 ft. } 3\frac{1}{4} \text{ in.; depth, } 9\frac{1}{2} \text{ in. c. 1700.}$  (From Victoria and Albert Museum.)



Fig. 15.—Toilet Mirror veneered with burr walnut; fitted in serpentine form; the pilasters pull out disclosing small receptacles; below the flap a shallow tray and a long drawer with cylindrical ends. Height, 3 ft. 7 in.; width, 1 ft. 8 in.; depth, 1 ft. 1 in. c. 1710. (From Mr. Percival Griffiths.)



Fig. 16.—Toilet Mirror decorated in red and gold lacquer; the serpentine drawer with cylindrical ends corbelled out to support the flap; the glass not original, and the toilet requisites re-lacquered. Height, 3 ft. 4 in.; width, 1 ft. 6 in.; depth, 1 ft. 2 in. c. 1715. (From Mr. C. H. F. Kinderman.)

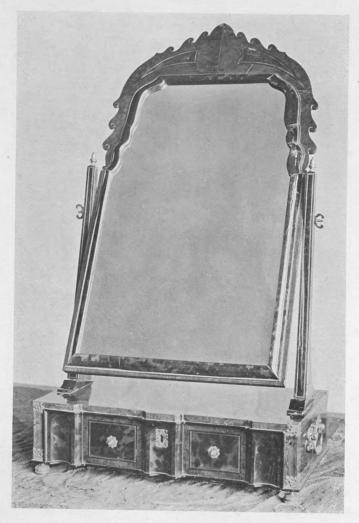


Fig. 17.—Tortoiseshell Toilet Mirror with a shaped cresting of walnut inlaid with spandrels of the shell; the feet and mounts are of silver. c. 1720. (From Knole Park.)



Fig. 18.—Walnut Toilet Mirror on a stand with drawers; the inner moulding of the glass is gilt. Height, 2 ft. 4 in.; width 1 ft. 4½ in.; depth, 9 in. c. 1710. (From Captain N. R. Colville.)



FIG. 19.—Walnut Toilet Mirror in a square frame; the stand composed of two tiers of drawers supported at the front on fluted scroll-feet. c. 1735. (From Mr. Percival Griffiths.)

Fig. 20.—Toilet Mirror, on stand veneered with amboyna banded with kingwood and rosewood. Total height, 5 ft. ½ in.; width, 3 ft. 4 in.; depth, 1 ft. 9½ in. c. 1720. (From the Victoria and Albert Museum.)

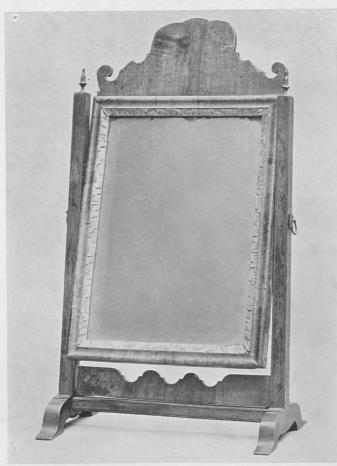


Fig. 21.—Toilet Mirror, veneered with walnut and supported on bracket feet united by an escalloped stretcher; the glass edged by a carved gilt moulding. c. 1730. (From Mr. M. Harris.)

Many were made in England under Anne and George I. In 1703–4 the Dutch cabinet-maker Gerreit Jensen supplied the Queen with "a dressing glass in a swinging frame Japan'd with an arched top"; while a list of the contents of Dyrham Park, drawn up in 1710, mentions a toilet mirror in the Tapestry Bedchamber with a set of red and gold patch boxes, etc. The example shown in Fig. 12 dates from a few years earlier than the Dyrham inventory, and is decorated in red and gold lacquer with crudely drawn figure subjects, landscapes and birds, the open drawer containing boxes, whisks, and spools for winding silk. In the restored dressing-glass (Fig. 13) the feeble attempt at Chinese ornament is gilt on a blue ground. A receipt for this colour is given in Stalker and Parker's *Treatise*, but it was, apparently, seldom attempted, and few genuine examples are known (see

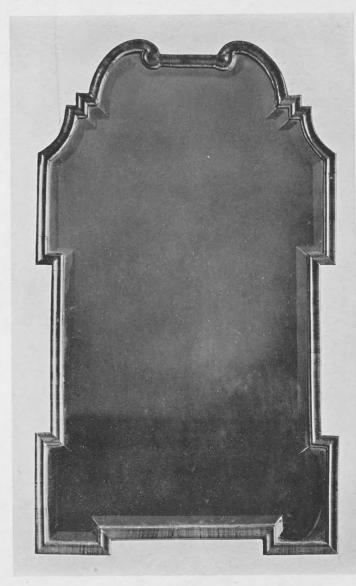


Fig. 22.—Toilet Mirror supported on a strut; the polygonal walnut frame formed of cavetto mouldings mitred at the corners.

c. 1730. (From Mr. Percival Griffiths.)

Japanning and Lacquer). The frame in Fig. 12 is hooped at the top, and the shaped cresting in both instances recalls the fashion of contemporary hanging mirrors.

The walnut dressing-glasses of Queen Anne's reign were made on similar lines; but the long drawer was often of serpentine form, and the desk portion sometimes omitted. Inlaid specimens are so rarely found that, in spite of later additions, Fig. 14 possesses considerable interest. The bombé ends of the drawer, made to simulate three, are borrowed from Holland, mirror-frame and stand being inlaid with arabesque marquetry of the scattered type found towards the end of the seaweed phase. The marquetry on drawer and glass is, no doubt, original (though clearly not cut for the size of the panels); but the cable-patterned standards, with pateræ at the bases and palmated finials,

obviously date from about 1780. The majority of early eighteenth century toilet mirrors were veneered with plain walnut on a foundation of oak, the glass being sometimes framed in carved gilt mouldings (Fig. 18). Of the more costly burr walnut veneer, Fig. 15 is a notable specimen, the hooped heading recalling the hanging mirrors with glass borders made towards the end of Queen Anne's reign. The central pigeon-hole is framed in fluted pilasters with Corinthian capitals, the serpentine sweep of the interior fittings being reproduced in the drawer below the flap where the cylindrical ends terminate in pendants. In the red lacquer example (Fig. 16) the undulations of the drawer are more pronounced, and in this instance there is a shaped apron; but the ends are again cylindrical. The cresting is headed by a coronet treated in an Oriental manner, and the lacquer, a brilliant sealing-wax red, is of unusually high quality. Here the knobs for adjusting the mirror are placed immediately below tall balustered finials, and the drawer is corbelled out to support the flap; the toilet fittings have been re-japanned at a considerably later date. A tortoiseshell dressing-glass (Fig. 17) represents the most refined Queen Anne taste. The mirror is supported on swivel screws of very unusual shape, and the cresting, carved with small scrolls at the edges. is inlaid with tortoiseshell spandrels on a walnut ground. The concave centre and corners of the stand are arch-headed, the depressed bun feet, mounts, and highly ornamented side handles being all of silver. Such toilet mirrors were placed on stands or on small dressing-tables, which, as the century advanced, became more complex and were fitted with a framed glass and other toilet requisites (see Tables, Dressing). A mirror and stand from the Victoria and Albert Museum (Fig. 20) afford an early instance of amboyna veneer banded with rosewood and kingwood. The glass is ogee-headed; three small drawers are secreted in the sides; and, no doubt because the desk flap is inconveniently high, a slide for writing is fitted in the stand, where the legs, quadrilateral and straight, are cusped at the top. The unattractive cresting is probably a later addition, but the general proportions are charming. Mirrors on box stands were not the only variety used for the toilet in the early Georgian period. Fig. 22 is supported on a strut, the polygonal frame being formed of plain walnut cavetto mouldings: the top, of broken pediment form, is a lighter version of the architectural treatment now becoming common on gilt wall mirrors. An escalloped stretcher, carrying out the motive of the cresting, unites bracket feet in Fig. 21, and a carved gilt moulding surrounds the glass. In a plain walnut specimen



Fig. 23.—Circular Toilet Mirror of carved wood, painted and gilt; the serpents supported on an oval of grey marble; formerly in David Garrick's villa at Hampton. Height, 2 ft. 11 in.; diameter of glass, 1 ft. 11¼ in. c. 1770. (From the Victoria and Albert Museum.)



Fig. 24.—Toilet Mirror in a gilt frame carved in Chinese taste; the pagoda canopy of the cresting is missing. c. 1755. (From Tyttenhanger.)



Fig. 25.—Oval Mahogany Toilet Mirror, bordered with a small chequer pattern in bone and ebony; the glass, supported on curved uprights, is headed by a carved acanthus cresting. c. 1775. (From Mr. Percival Griffiths.)

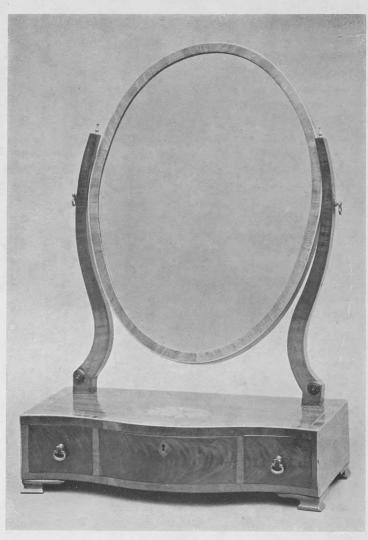


Fig. 26.—Oval Mahogany Toilet Mirror, banded with satinwood; the upper surface of the stand inlaid with a fanned patera. c. 1780.



FIG. 27.—Satinwood Toilet Mirror; the shield-shaped glass surmounted by finials, and the serpentine drawers inlaid with scrolls and huskings stained green. Height, 2 ft. I in.; width, I ft. 6 in.: depth,  $7\frac{3}{4}$  in. c. I780. (From Mrs. Percy Macquoid.)



Fig. 28.—Mahogany Toilet Mirror, banded with satinwood; glass shield-shaped; handles and study of bone. c. 1790. (From Mr. M. Harris.)



Fig. 29.—Satinwood Toilet Mirror; the bow-fronted stand in two tiers banded with mahogany and inlaid with a chequer pattern and husking. Height, 2 ft. 3½ in.; width, 1 ft. 6¼ in.; depth, 11 in. c. 1790. (From Captain N. R. Colville.)

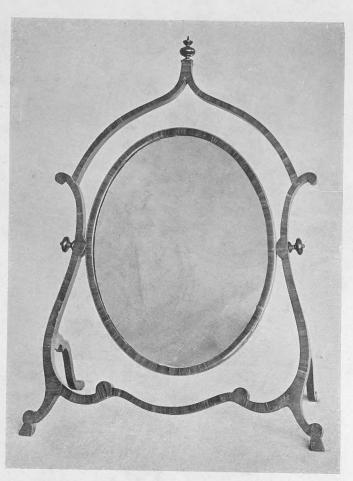


Fig. 30.—Rosewood "skeleton" Toilet Mirror, supported by struts hinged to the uprights. Height, 2 ft. 3 in.; width, I ft.  $8\frac{3}{4}$  in.; depth, I ft. c. 1795. (From Captain N. R. Colville.)

of about 1735 (Fig. 19) the reeded mirror-frame is, for the first time, rectangular, and, instead of a desk, there is a double tier of drawers, with the traditional arch-headed centre and ends and the so-called "Spanish foot" introduced under Charles II. The low dressing-tables on which such mirrors were placed made them very inconvenient for exceptionally tall ladies. The Hon. Mrs. Osborn writes, in 1740, that she has just set Lady Mary Coke's dressing-table, and finds that she must "have a large glass in the pier where one was before, for she is too tall to dress her body by the glass upon the table." Mrs. Osborn adds that she wishes she could find an old-fashioned pier glass to put there.

When men shaved themselves, they probably used an ordinary toilet mirror, for the special variety, on a stand with an adjustable frame, was, apparently, seldom made until towards the end of the century. Swift often mentions "shaving day" as something of an event, and early in George III's reign the Rev. James Woodforde, a fellow of New College, considered a weekly shave sufficient. He enters in his Diary for March 12th, 1769, that "as I was going to shave myself this morning as usual on Sundays, my



FIG. 31.—Mahogany Toilet Mirror with a glass of oblong form supported on turned balusters; the stand decorated at the corners with a lattice-work pattern in satinwood; the globular feet of ivory. c. 1800. (From Mr. M. Harris.)

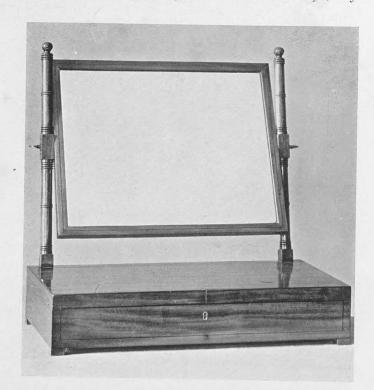


Fig. 32.—Mahogany Toilet Mirror, supported on turned balusters; stand, with toilet requisites enclosed by flaps, rests on small block feet. Height, I ft. 10¼ in.; length, I ft. II⅓ in.; depth, I ft. 2 in. c. 1800. (From Lt.-Col. G. B. Croft Lyons.)

## Mirrors

razor broke in my hand as I was setting it on the strop without any violence." After the death of the diarist's father, in 1771, an inventory was taken of the contents of Ansford Rectory, Somerset, and a "mahogany swing glass," valued at 7s., appears to have been the only toilet mirror in the house.

By the middle of the century the use of mahogany had become general in the manufacture of toilet mirrors, while those designed in the Chinese taste were made of a soft wood, carved and gilt, or decorated with lacquer. In the Royal Accounts for this period there are many entries of the purchase of "dressing glasses" from Benjamin Goodison and James Bradburn, the prices paid suggesting that the majority were severely simple. Six of these dressing-glasses, supplied by Goodison for George II's house at Newmarket, in 1752, only cost about a pound each; while, in the next year, this cabinet-maker repaired one "for the king's use" and provided a travelling case for 7s. 6d. From the beginning of his reign George III practised a severe economy, and the accounts prove that most of the Royal furniture was obtained at a very moderate price. Members of the Household seem to have followed the King's

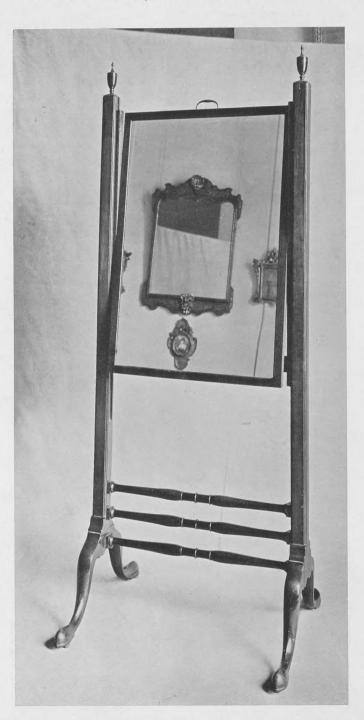


Fig. 33.—Mahogany Cheval Dressing-Glass; the mirror pivots, and its height can be adjusted by means of grooves cut in the standards. Height, 5 ft. 5 in.; width, 2 ft. 1\frac{3}{4} in. c. 1790. (From Mr. Edward Hudson.)

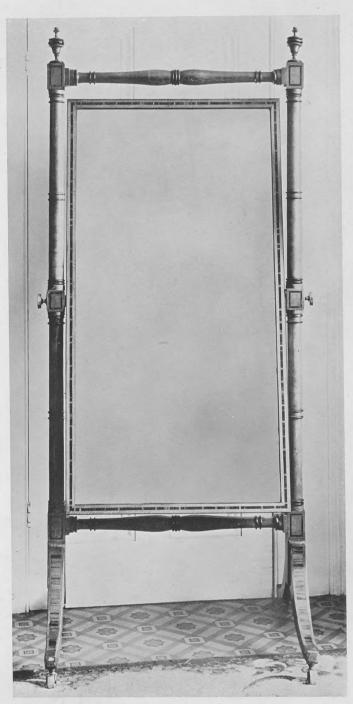


Fig. 34.—Satinwood Cheval Glass, inlaid and banded with zebra-wood. c. 1790. (From Mrs. Stileman.)

example, contenting themselves with dressing-glasses in "plain mahogany frames and panelled back boards," generally measuring about 16 in. by 12 in. This type does not figure in the trade catalogues of Chippendale and his rivals, but was, no doubt, produced in large numbers by all the leading makers. In pictures of fashionable interiors draped toilet mirrors are sometimes represented, and in Hogarth's Marriage à la Mode the mirror on the countess's dressing-table is partly hidden by heavy folds of velvet. The table was often draped and festooned with ribbons, ruchings, and bows to match the mirror. A good example is seen in Fig. 11, a picture by Zoffany, showing Queen Charlotte seated at her dressing-table in old Buckingham House, the Princess Royal and the Prince of Wales being represented in fancy dress. Ince and Mayhew, in their Universal System of 1762, term this arrangement a "Lady's Toiletta," and in the third edition of the Director, published the same year, Chippendale also illustrates these "Draped Toylet Tables," and writes of one that the glass in a carved frame is "made to come forward with folding hinges." Glass and table should be gilt in burnished gold, or the whole may be japanned, the hangings being of silk damask with gold fringes and tassels. These elaborate structures were intended

to afford a decorative setting for Georgian beauties, who received visitors of both sexes when engaged at their toilets. From 1750 to 1775 the fashion for powdered heads was at its height, and the dressing of these "heads" was a most important function, the coiffure, when completed, being often allowed to remain untouched for a week or longer. Oriental embroideries or brightly coloured chintz were used for the draperies in Chinese bedrooms, the toilet mirror, designed in a similar taste, helping to carry out the Eastern illusion. A well known passage in the Connoisseur for April 25th, 1755, describes the dressing-room of a young man of fashion as hung round with India paper adorned with little images of pagoda and Brahmins. The toilet arrangements most excited the visitor's admiration, "a looking-glass enclosed in a whimsical frame of Chinese paling" standing upon a japan table covered with the finest chintz. Few toilet mirrors of this type have survived, but the elaborate specimen seen in Fig. 24 would have been placed originally on a draped gilt table. The pagoda recesses, backed with lattice-work, are delicately executed, and so imaginative is the whole conception that it suggests the work of Chippendale, who excelled at adapting the extravagant conceits given in books of Chinese ornament. These draped

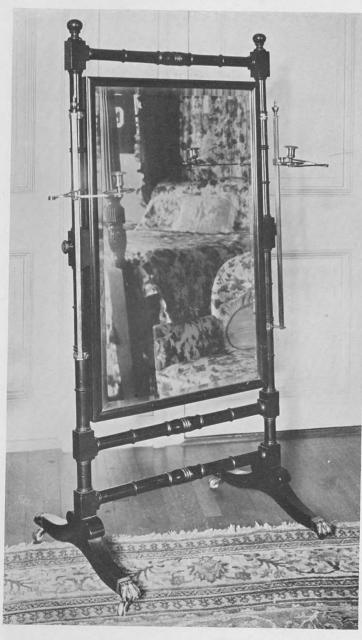


Fig. 35.—Mahogany Cheval Glass with turned and ringed framework; mirror framed in convex moulding, brass candle branches attached to standards, the paw feet of same metal. c. 1795. (From Mrs. Malcolm Littlejohn.)



Fig. 36.—Mahogany Cheval Glass in the Egyptian taste; the standards are surmounted by female terminal figures. Height,  $5 \not$  ft.  $8 \not$  in.; width,  $2 \not$  ft. 10 in. c. 1810. (From Messrs. Howard.)

toilet mirrors remained fashionable in France until late in the century, and the type in use under Louis XV is admirably represented in L'Aveu Difficile, a well known print in colour by François Janinet.

Ordinary dressing-glasses continued to be made on traditional lines during the ascendancy of the Chinese craze, but with the classical reaction new forms were introduced. The example given in Fig. 23, from David Garrick's villa at Hampton, was probably made by Chippendale and Haig, who furnished the actor's house in the Adelphi under Adam's direction in 1771 and 1772. This mirror was, no doubt, made to Adam's order, and in eccentricity is comparable to the palm-tree pier glasses which he designed for Kedleston a few years earlier (see Mirrors, Fig. 86). The writhing serpents framing the circle are almost suggestive of Empire taste; but in stand and cresting the lingering influence of rococo motives is clearly discernible. Chippendale and Haig made several dressing-glasses in mahogany and japanned frames for Garrick's house in the Adelphi.

The credit for the introduction of oval and heart-shaped dressing-glasses is commonly assigned to Hepplewhite, but these shapes were certainly in use several years before the publication of his *Guide* in 1788. He gives "four designs of different plans, the ornament of which may be in aid with coloured woods or painted and varnished," but makes no claim to responsibility for a type, which is a natural adaptation of the shield and heart shapes introduced by Adam into the design of chairs.

These dressing-glasses were made in mahogany and satinwood, banded with coloured woods, or decorated with a small chequer pattern in ivory (Fig. 25). The upper surface of the stand was generally inlaid with a patera or shell (Fig. 26), and the drawers were sometimes ornamented with sprays and huskings (Fig. 27). Uprights curved to accord with the shape of the glass replaced the tapered standards of earlier times, and as the toilet requisites were now contained in the dressing-table, the stand was no longer elaborately fitted. In another late eighteenth century type it was omitted altogether, the stability of these "skeleton glasses" being insured by struts hinged to the uprights (Fig. 30). These were the varieties in general use, but examples are occasionally found which show interesting departures from the prevailing fashion. The original design of Fig. 29 has, for instance, no counterpart in the pattern books of the period. As portable toilet mirrors became more simple, dressing-tables grew in complexity, folding glasses being sometimes fitted in the side drawers to enable a lady to see herself at any angle. Men's dressing-tables were also provided with these hinged glasses, while adjustable shaving-mirrors on a turned stand were made for use on an ordinary table (Fig. 37).

By the last quarter of the century it was possible to cast single plates of looking-glass more than ten feet high (see Mirrors), an improvement which led to the introduction of toilet mirrors sufficiently

large to reflect the whole person (Figs. 33 and 34). They were known as *cheval* or "Horse Dressing Glasses," a term derived from the pulley arrangement or "horse," which, in some examples, formed a part of the mechanism. The glass of these standing mirrors was supported by swivel screws, or raised and lowered by leaden weights enclosed in the uprights. Sheraton elaborated this type and, in his Drawing Book (1791), shows two "Horse Dressing Glasses," one with toilet boxes attached to the standards, which, when not in use, "are intended to turn behind the glass," the other with a "convenience for writing as well as for dressing which rises by a little horse." He asks the reader to observe that when the dressing flap of this example is turned up, it locks into the top rail; the under side may be japanned or banded; the lower parts of the standards are lyre-shaped and, to form the strings, brass wire is let in. In his Cabinet Dictionary (1803), Sheraton explains that the term "Horse" is used to denote "a kind of tall dressing-glass suspended by two pillars and claws, and may, when hung by two centre screws, be turned back or forward to suit the person who dresses at them." He adds that the glass may also be raised by means of a weight "in the manner of a sash window."

Candle branches were often fixed to the standards, an arrangement seen in Fig. 35. This variety remained popular with Regency designers, and George Smith, in his *Household Furniture* (1808), gives some extremely ugly specimens in the Egyptian style. He writes that these "Cheval Dressing Glasses" are made of mahogany, satinwood or rosewood, and "not unfrequently executed to imitate bronzed metal," the ornaments then being gilt. They should move on castors concealed in the feet or plinths, and the inlay is to be of ebony or brass. Of the more refined Egyptian taste, Fig. 36 is a notable specimen; the proportions are scholarly throughout, and the terminal figures are admirably modelled.

At the end of the eighteenth century an oblong glass was substituted in the ordinary toilet mirror for the oval and shield shapes, a departure explained by a sudden change in the method of dressing ladies' hair. The towering structure of powdered curls was suddenly succeeded by a new fashion

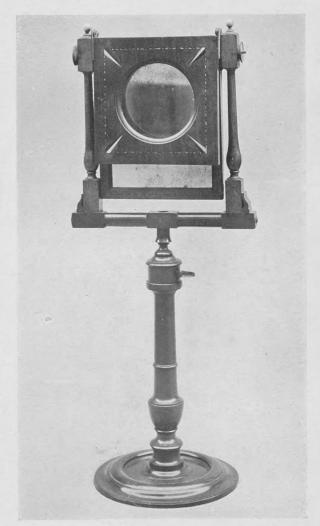


Fig. 37.—Mahogany Shaving-Mirror on a columnar stand; the frame of the hinged magnifying glass inlaid with a chequer pattern and spear-headed points. Height, 2 ft. 1 in.; width, 10 1 in. c. 1790. (From Messrs. Wilbery.)

based on classical precedents, and the hair was worn flat and close to the head. The glass was supported on turned balusters or tapered uprights, and the stand was now generally square or bow-fronted with projected corners in Regency taste. Satinwood was still occasionally employed, but the majority of such mirrors were of mahogany or rosewood. Plain bandings or stringing lines took the place of the earlier painted and inlaid decoration, and, instead of bracket feet, the stand was often mounted on knobs of ivory or bone, handles and escutcheons corresponding in style (Fig. 31). Sheraton writes in his *Dictionary* that of this piece of furniture there are various species: "some are fixed to a box containing three drawers about three inches deep, standing either upon small brackets or knobs for feet. The size of these dressing boxes runs from 22 and 28 inches in length and when they are serpentine they are width from 10 to 12 inches." He states that the plates for toilet glasses of the smallest size were generally of Dutch manufacture.

Early in the nineteenth century fitted mirrors were occasionally produced with the toilet requisites enclosed by flaps (Fig. 32), this type being obviously derived from contemporary washing-stands and dressing-tables constructed on a similar plan. After this date the proportions became more and more clumsy, and the evolution rapidly loses all artistic interest.

END OF VOLUME II.





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